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ABSTRACT

This guide outlines a music program for kindergarten through grade 6. The developers believe that a knowledge of music will lead to increased enjoyment and participation now and later in life. The bulk of the guide contains a program outline for each grade level. The program is comprised of three categories: objectives (the skill or concept that is being developed), experiences and activities, and examples or specific illustrations of the activities. The activities are sequenced so that song materials and skill development at one stage become the basis for further development at a later stage. Concepts focused on are rhythm, melody, harmony, form, and tone color or texture. Children learn to read simple melodies from notation, hear a wide range of recorded musical compositions and tone colors, experience the relationship between music and movement, play a variety of percussion and simple melodic instruments, write simple musical phrases or compositions, sing a wide variety of songs, and participate in musical groups and activities that are generated by school music programs. Also included in the guide is a discussion of teaching methods for creating music, choral techniques, sequentials, recorder techniques, listening, and movement. Another section cites recommended texts and additional resource materials. (Author/RM)

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# K~6 music

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1978

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## MUSIC K-6

This guide replaces the guide Music 1-6 (1966) and the interim guide Music 1-6 distributed in 1975. Music K-6 (1978) becomes the approved provincial guide for music in kindergarten and the elementary school, effective September, 1978.

A sequential and developmental program for concepts in music and each of the skills of listening, moving, singing, playing instruments, music reading and creating music is listed under Objectives for Kindergarten, Years 1, 2, 3, 4, 5 and 6. The program outline for each year of study is followed by sections on methodology, reference and resource materials.

## ACKNOWLEDGEMENT

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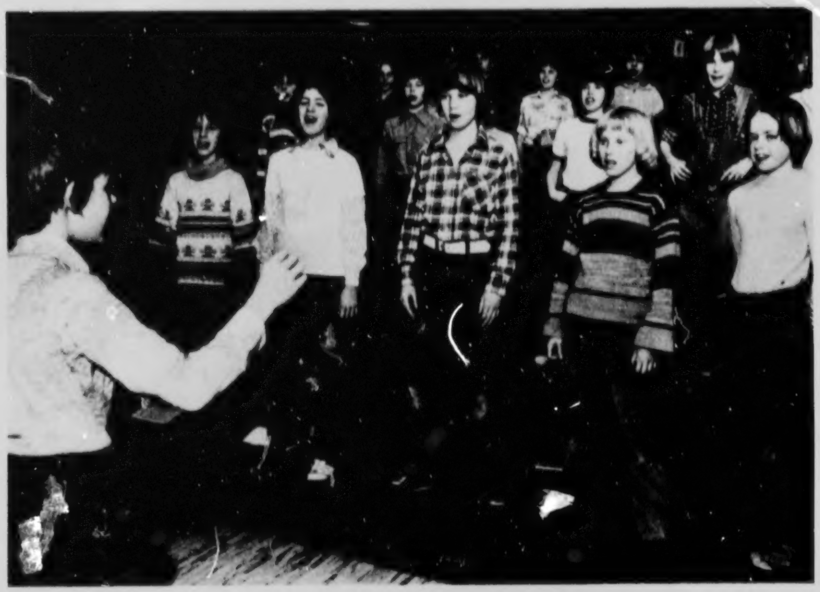
# I General Information

This guide outlines a music program for kindergarten through grade 6. Music educators generally agree that music can be adequately described by dealing with concepts of rhythm, melody, harmony, form and tone color or texture. Under these five headings it is possible to group all the skills that deal with making music, from reading music (rhythm and melody) to recognizing instruments by their sound (tone color) to chord structure (harmony). The skill section of this guide has been organized under these five headings, and objectives for the children have been identified under each heading for each year. The assumption here is that a knowledge of music will lead to increased enjoyment and participation now and later in life.



Other parts of the guide have been developed as resources for the teachers to help in the activities of music making. Singing is one of the most important means of making music at this level, and though it is a means of developing the skills of reading rhythms, melodies and producing harmonies, it is at the same time a very vital form.

The learning objectives for children emphasize participation. The activities are sequenced so that song materials and skill development at one stage become the basis for further development at a later stage. In this way, over a period of six years, children will have: learned to read simple melodies from notation, heard a wide range of recorded musical compositions and tone colors (textures), experienced the relationship between music and movement, played a variety of percussion and simple melodic instruments (recorder), written simple musical phrases or compositions, sung a wide variety of songs with increasing ability to project a good vocal sound, and participated in numerous musical groups and activities that are generated by school music programs.

Parental support is particularly important in the area of music. Moral support during the early stages of music making and attendance at school programs is essential. For many children music experiences become a particular source of pleasure and self-esteem; for others an opportunity for musical expression through group participation.

Though children's musical abilities may vary greatly, all children can benefit from a wide range of musical experiences.

# II Goals and Objectives

In education goals refer to broad intents, states, or conditions which are sought by the program, the teacher, and the learner. Such goals, therefore, are the ends to which all planned learning activity is directed. In this guide **program goals** identify the role of the music program within the whole curriculum — **teaching goals** summarize the teacher's role in creating the desired learning environment — and **learning goals** summarize the accomplishments desired of the learner.

**Core Objectives** expand and detail the learning goals. Objectives are written in keeping with: the frame of reference provided by the goals; the characteristics of the learner and general learning theory; and the nature or characteristics of what is to be learned.

The following goals and objectives state in general terms what concepts and skills students should develop in music and are designing to assist teachers in organizing instruction. In achieving the core objectives both teacher and learner move toward the ultimate realization of the goals.

### 1. Program Goals

1. To help students to develop their own individual aesthetic potential.
2. To help students make music and listen to it so that it may form a life-long source of pleasure and personal enrichment.
3. To cultivate the skills of the music discipline in order to enhance the development of music in the students.
4. To provide an outlet for creativity and self-expression.
5. To develop aural, visual and motor coordination.
6. To help students become acquainted with their own culture as well as other cultures.
7. To help in the social development of students.

### 2. Teaching Goals

The teacher is encouraged to:

1. Help students develop their potential for creativity and self-expression.
2. Provide a sequential program of skill and concept development related to making and understanding music.
3. Provide a well-rounded program by diversifying musical experiences.
4. Develop evaluation devices for determining the effectiveness of the music program.
5. Correlate music instruction with the other areas of the total school curriculum.
6. Provide listening experiences that may form a life-long source of pleasure and personal enrichment.

### 3. Learning Goals

The student should demonstrate an increasing ability to:

1. Make music, alone and with others.
2. Use musical vocabulary and notation.
3. Respond to music in many ways such as creative movement and verbal expression.
4. Understand the role music plays in today's society.
5. Understand the historical development of music.
6. Perceive the value of the music of other cultures.

### 4. Core Objectives

**Kindergarten and Year One**

The student should demonstrate an increasing ability to:

1. Respond to the rhythmic component of music.
2. Respond to the pulse or recurring beat of the music as in $\frac{4}{4}$.
3. Write the steady beat.
4. Demonstrate an awareness of the duration of sounds and silences.
5. Read and write patterns of quarter note ♩ and quarter rest 𝄽.

6. Respond to rhythmic pattern.
7. Distinguish between beat and rhythmic pattern.
8. Read and write simple rhythmic patterns (add: ♫ ).
9. Demonstrate accent or stronger beats in music (accent is written as >).
10. Read and write the accepted or stronger beats in music.
11. Recognize the following signs and symbols:
    - accent >
    - bar line |
    - double bar line ‖
    - measure |——|
    - repeat sign :‖ ‖:
    - time signature $\frac{2}{♩}$ $\frac{3}{♩}$
12. Distinguish between different tempos.
13. Respond to a changing tempo.
14. Differentiate between high and low pitches.
15. Recognize that melodies are made up of ascending, descending and repeated patterns or repeated tones.
16. Recognize upward and downward movement of melody by step and skip.
17. Recognize repeated tones.
18. Sing melodies on pitch as accurately as possible.
19. Associate syllable notation with relationship to pitch.
20. Recognize "sol", "mi" and "fa" on a five line staff in the keys of C, F and G.
21. Recognize aurally previously learned melodies.
22. Recognize that harmony is a combination of two or more musical tones.
23. Differentiate between a melody and an accompaniment.
24. Recognize that most music is divided into phrases.
25. Recognize the difference between long and short phrases.
26. Recognize aurally that music is made up of parts that are alike and parts that are different.
27. Differentiate sound qualities of percussion instruments.
28. Recognize that all music has dynamics.
29. Recognize symbols for dynamics — loud — f
    quiet — p
    crescendo — <
    decrescendo — >
30. Remember melodic phrases (inner hearing).

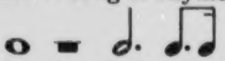
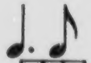
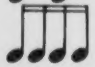
**Year Two**

The student should demonstrate an increasing ability to:

1. Chant, read and play simple rhythmic ostinati in duple and triple meters $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$.
2. Recognize long and short tones in music; distinguish between even and uneven rhythm.
3. Answer rhythmic questions (rhythmic dictation).
4. Develop ability in class to maintain two different rhythmic patterns simultaneously.
5. Read simple rhythmic patterns (including symbols for tie, half note and half rest).
6. Recognize time signatures of $\frac{2}{♩}$, $\frac{3}{♩}$ and $\frac{4}{♩}$.
7. Recognize low "do" and the tonal centre of "home tone".
8. Read and write simple melodies using "sol", "mi", "la" and "do" in keys of C, F and G.
9. Recognize upward and downward movement of melody by step and skip.
10. Recognize repeated tones.
11. Identify repeated tonal patterns and like phrases aurally and visually.
12. Read and write simple melodies using "sol", "mi", "la", "re" and "do" in keys of C, F and G.
13. Introduce letter names for the pentaton in the keys of C, F and G.
14. Create melodies for verse.
15. Be able to recognize a chord change.
16. Begin to create accompaniments using pentatonic ostinati.
17. Recognize simple melodic and rhythmic patterns in songs.
18. Develop an awareness of like and different phrases both aurally and visually.
19. Add simple introductions, interludes, and codas to songs.
20. Recognize the cumulative and verse-refrain form in familiar songs.
21. Recognize and read a pattern of alternating like and unlike phrases re: ABACAD — rondo form.
22. Recognize the difference in tone color between the more common instruments of the orchestra.
23. Discover the use of different tone colors or instruments in suggesting character types.

### Year Three

The student should demonstrate an increasing ability to:

1. Feel pulse of song or rhyme with inner hearing.
2. Read: 
3. Recognize the relationship of the triplet to the pulse (three equal sounds on one beat).
4. Notate simple rhythmic patterns dictated by the teacher.
5. Recognize high "do" and the term octave, using hand signs and staff notation.
6. Read and write simple melodies using "do", "re", "mi", "sol", "la" and high "do" in keys of C, F and G.
7. Recognize an interval as the distance between two notes.
8. Recognize "fa" and "ti" in the context of a major scale in the key of C.
9. Sing and recognize aurally scale-wise patterns in different keys using syllable names.
10. Sing sequential scale exercises.
11. Create and notate short melodies from the five-note pentaton.
12. Distinguish aurally between major and minor modes.
13. Play and sing songs which use I, IV, and V harmony.
14. Sing and play songs using varied types of harmony such as: rounds, canons, partner songs, echo songs, simple descants and ostinati.
15. Create accompaniments.
16. Recognize by sight, sound movement and the length of a phrase.
17. Improvise the contrasting themes for simple rondos.
18. Create simple introductions, interludes and codas.
19. Explore pentatonic improvisation to create contrasting sections of music.
20. Recognize rounds and canons as song forms.
21. Identify the commonly known instrument families by sound and appearance (string, woodwind, brass and percussion).
22. Read and write syncopated rhythms.
23. Recognize the eighth rest.
24. Recognize aurally and visually a song that starts on the upbeat (anacrusis).
25. Read rhythm canons.
26. Conduct $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$.
27. Notate more difficult rhythmic patterns dictated by the teacher.
28. Recognize $\frac{6}{8}$ time.
29. Recognize aurally the dotted quarter note followed by the eighth note.
30. Read and write: 
31. Read and write: 

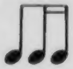
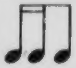
### Year Four

The student should demonstrate an increasing ability to:

1. Recognize tone and semitone visually and aurally.
2. Recognize the accidentals (e.g., ♯, ♭, ♮ signs).
3. Use low "sol" ($S_1$) and low "la" ($L_1$) in reading and creating music.
4. Recognize the interval of a fourth and fifth.
5. Recognize the minor pentatonic in the keys of E, D and A.
6. Transpose simple songs and familiar song fragments from the key C to F or G.
7. Sing and play songs using varied types of harmony (i.e., descant, ostinati, rounds, canons, and partner songs).
8. Recognize the structure of the primary chords in the keys of C, F and G.
9. Identify AB, ABA and rondo forms in songs and listening selections.
10. Recognize melodic sequences aurally.
11. Recognize the close relation of tone color and mood.
12. Recognize individual instruments.
13. Differentiate between soprano and alto voices in two-part music.

### Year Five

The student should demonstrate an increasing ability to:

1. Aurally identify meter of songs.
2. Recognize  and  .

3. Play and sing more complicated ostinati.
4. Identify the home tone from the major key signatures.
5. Write major scales in C, F and G.
6. Recognize the minor scale.
7. Sing in two-part harmony.
8. Recognize song forms such as: ballads, spirituals, sea shanties, folk songs and composed songs.
9. Recognize that characteristic sounds found in ethnic music are frequently identified with certain instruments.
10. Recognize that the tone color of individual instruments can be changed by using mutes, resonators and amplifiers.
11. Recognize soprano, alto, tenor and bass voicing.

**Year Six**

The student should demonstrate an increasing ability to:

1. Read, play and notate rhythms utilizing the previously introduced elements.
2. Recognize augmentation and diminution as ways to a basic rhythm.
3. Recognize that meters such as 5, 7 and 9 are made up of duple and triple rhythmic patterns.
4. Recognize the harmonic and melodic minor scales.
5. Understand the relationship of the bass clef to the grand staff.
6. Play melody, chord and ostinato accompaniments.
7. Continue more difficult singing and playing in parts.
8. Recognize the forms such as: theme and variations, fugue, overture and concerto.
9. Recognize song styles such as: calypso, blues, ethnic songs, jazz and country.
10. Create more complex song arrangements.
11. Recognize the percussion instruments of the orchestra and the orchestral families.
12. Recognize S.A., duet, S.A.T.B. and quartet voicing.
13. Understand the different ways in which instruments are used in different periods of history.
14. Recognize various groupings of instrumental ensembles such as woodwind quintets, string quartets, trios for various combinations of instruments.

# III Notes on Program Implementation

The music curriculum provides aesthetic, cognitive, and psychomotor experiences in music. The skills are sequential from year to year. The program is presented in a format with three categories.

I. Objectives: This column identifies the skill or concept that is being developed.

II. Experiences and Activities: These are suggestions for activities that can be utilized in skill development.

III. Examples: Specific illustrations are offered which serve to clarify the previous two columns. It is hoped that teachers will identify further and more numerous examples to reinforce those offered here.

Support materials in a number of areas supplement the outline as described above.

Where older classes need to begin with Year One skills, only the experiences and examples need to be changed. Many of the very basic concepts can be developed with older children, given appropriate language and examples.

## 1. Rationale

Music and the arts have been justified in school programs in terms of their contributions towards social development, creative use of leisure time, personal talent development, language experience and the appreciation of the finer things in life. The arts are also, and perhaps more significantly, **another way of knowing about the world,** and offer a unique way of getting into and expressing human feelings. They deal with a major aspect of the human condition — subjective responsiveness, and music is uniquely the art that deals in sound.

Music, as one of the arts, is able to convey this "subjective response" through its expressive elements — melody, harmony, rhythm, tone color, and form. There is some agreement among aestheticians and educators alike, that the capacity for subjective response, for a "feeling" response, is related to the ability to perceive the expressive qualities of music. In short, listening to music and performing music is enhanced by recognizing these elements. When a person is able to recognize elements of rhythm, melody, harmony, tone color, and form, then there is a basis for reacting with some kind of feeling.

An overall goal of this guide is to present a developmental framework within which teachers and children can approach the expressive elements of music and work with them. Sequences are suggested within each section, but it must be understood that rhythm, melody, harmony, tone color, and form cannot be treated in isolation from each other. Children need concrete experiences in each of these areas, but also need to experience the wholeness of music. This implies teaching strategies that provide a balance between focused skill development and overall music development.

## 2. Current Approaches to Music Education

A brief summary of approaches to music education is given here in the hope that teachers will follow these up in the references given. Such a short description can only serve as an overview.

Hopefully, these approaches are viewed as complimentary. It is important that each approach be seen within its frame of reference. At the same time, one must not become so exclusive about one approach that one cannot accept significant components of other approaches. Often there is a point of emphasis in each of these approaches and therefore one must understand the main goals of each approach.

### Dalcroze Approach

Emile Jacques-Dalcroze (1865-1950), a Swiss musician, developed an approach emphasizing three areas of study: solfege, for the purpose of developing the ear for sound discrimination; improvisation, in order to stimulate free invention; and eurhythmics, to give students a feeling for musical rhythm through bodily movement.

### Kodály Approach

The Hungarian educator-composer, Zoltan Kodály (1882-1967), has had a powerful impact on music education. This approach emphasizes the development of musical literacy. Children are taught singing and rhythmic games. "Sol-fa" syllables along with hand signs are utilized in melody reading and rhythm syllables are tools for rhythm reading. Singing is done mainly without instrumental accompaniment. Folk songs are an important base upon which music skills are built.

### Orff Approach

Carl Orff (1895- ) developed his materials from his early experience in the Guentherschule in Munich, with a first edition of Schulwerk in 1930. To him, music, movement, and speech were inseparable. He accepted the theory that historical development of music is re-enacted in the life of each individual. Though this is not generally accepted today, the pattern of simple to complex still remains. The pentatonic scale, extensive use of speech patterns and ostinatos, movement, improvisation and the playing of simple instruments are significant elements of the Orff approach. The primary goals of this approach are to cultivate creativity, and to provide a strong pedagogical base built on rhythm, melody, and harmony.

For more detailed information on the above approaches, please consult the following texts:

Beer, Alice and Hoffman, Mary. **Teaching Music What, How, Why.** Morristown, N.J., General Learning Corporation, 1973.

Choksy, Lois. **The Kodály Method.** Englewood Cliffs, N. J., Prentice-Hall, Inc., 1974.

Landis, Beth and Carder, Polly. **Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff.** Washington, D.C., Music Educators National Conference, 1972.

Szönyi, Erzébet. **Kodály's Principles in Practice.** London, England, Boosey & Hawkes Music Publishers, 1973.

Wuytack, Jos. **Musica Viva.** Paris, France, Editions Musicales, Alphonse Leduc, 1970. (Canadian distributor — Algord, 372A Yonge St., Toronto.)

### 3. Administrative Implications

STAFFING patterns may vary. Classroom teachers who have a strong background in music and love to share their music with children can integrate it beautifully into the overall program. Where classroom teachers are incapable of teaching music, music specialists are the answer. In this case, it is preferable to have such specialists as a part of the school team, but itinerant music teachers may be necessary for an optimum use of teacher talent in a number of schools. In all cases where music is taught by a designated teacher in a number of classes, there is a need to involve the classroom teacher in planning and follow-up. A group of teachers may arrange to exchange classes according to their special strengths. For example, one teacher may exchange with another for music and in return share a particular interest in art.

The sharing and utilization of expertise in a staff can be done effectively where an overall team concept is maintained. Specialists need to build bridges to other subject areas and all teachers need to acknowledge each other and the child as a part of the total teaching-learning environment.

SCHEDULING patterns vary from school to school. A meaningful music program will require a minimum of 90 - 100 minutes a week. Various time breakdowns are possible. The attention-concentration span of children should be considered. Many find 20 minute periods to be effective at the primary level and 30 minute allotments more suitable for levels 4 - 6.

It is desirable to allow time for music at intervals throughout the week. There is also an advantage in having music scheduled at a different time from day to day. In this way, music shares with other endeavours the optimum and less than optimum times of the day.

An additional bonus can be achieved in larger schools with a music teacher if classes at a similar level are scheduled back-to-back. This allows for flexibility in the planning of field trips. Also, there is less need to rearrange charts, instruments, and materials between classes.

FACILITIES — Music activities require a space where free movement is possible and where the sound of music in the making does not disturb other classes. Music is an aural art and sounds are its materials. Attention should be given to acoustics, storage space for instruments and music, chalkboards and wiring. Movable desks or chairs with writing surfaces are desirable so that a variety of activities can be accommodated.

CLASS SIZE should not exceed the normal number of children per classroom teacher in the school. The make-up of classes will vary from school to school. Self-contained classes can meet for music as they do for other subjects. Where pods or groups of classes are involved, it may be possible to group according to skill development.

Group music activities often allow for a fairly wide range of abilities and skills. Individualization within the group is possible to some extent by allowing various levels of response. Strategies to further cater to the individual needs and interests of students include the use of tapes, listening centres, student interaction, small group instruction for specific purposes, and individual projects.

Music activities are uniquely suited for group involvement and participation. There are many instances where the group provides the security for the individual's learning. On the other hand, an atmosphere should be created that allows for individual response and performance.

SPECIAL GROUPS such as choirs and ensembles can serve to greatly enrich the musical fare of a school program. Students can opt into these programs for additional involvement according to their interests and capabilities. This is another opportunity for the meeting of individual interests and needs.

### 4. Evaluation

Evaluation of an individual or group is a necessary part of learning. It is concerned with assessment and judgement to provide feedback for the purpose of improvement or change. If assessment is identified with measurement, one is faced with the problem that some concepts and skills are more difficult to evaluate than others. Music, for example, must be evaluated by many different responses.

Evaluation implies reference to some statements of objectives or expectancies as outlined in this guide. It is obvious that these objectives must be matched with the individual abilities of students.

At the beginning of each school year a teacher should make an assessment of where each student is in terms of his/her musical development. At various points throughout the year it is again necessary to take stock of the student's development in relation to musical skills and concepts. Teachers should keep records of the student's achievements in the various conceptual and activity areas of the music program. Evaluation for this purpose will consist of the student's ability to demonstrate their musical knowledge by reading, writing, singing, playing rhythm and melody instruments, and moving creatively to music. Thus, the objectives in the left hand column of this guide become the performances by which the effectiveness of the program is evaluated.

Sample evaluation guides on skill development for Years I - IV may be obtained from Instructional Media Services, Manitoba Department of Education.

### 5. Organizing the Curriculum

**Long-Range Planning**

The curriculum guide has set out the objectives for each year of elementary school. It will, however, be necessary for each teacher to draw up a personal long-range monthly plan, in order to organize instruction time to meet the goals. Certain goals will be given more emphasis at certain times. Some goals will need continuous attention throughout the entire year whereas others may be met through a more limited exposure.

**Organizing a Sequence of Lessons**

1. Review the concepts outlined in the guide for your teaching level.
2. Find materials and activities that illustrate or bring out these concepts. Examples have been suggested for each objective listed in the guide. It is essential for the teacher to expand this column to cover a full year's program. (See appendices and supplementary material for additional ideas.)
3. Do not consider the curriculum as a sequential series of objectives and concepts to be taught and mastered one after the other like chapters in a book. After a concept or skill is introduced, it should be reiterated and reinforced at various times throughout the entire year. Musical concepts are interrelated and one can never, and should never, teach them as separate from their context.

   Prior to the introduction of a concept or skill, children should gain experience with that concept or skill through singing, playing and listening.
4. Organize short-term teaching objectives in terms of a month's lessons. For example, over a series of eight half hour lessons, a teacher should not be expected to introduce more than two new concepts in one month. The teacher should identify the objectives for each month.
5. Link lessons together by the review of song material and the reinforcement and expansion of concepts and skills.

**Lesson Planning**

1. Facilitate the evaluation of instructional practice and student performance by clearly identifying goals and expectations.
2. Choose musical material that is appealing and suitable to the particular age level.
3. Incorporate both review and new material into each lesson.
4. Strive for a balanced and varied lesson. Try to incorporate several of the following activities into each lesson: singing, listening, moving, playing, creating, writing and reading.
5. Choose materials and activities that provide for continued reinforcement of musical skills and enhancement of musical concepts.
6. Sequence lessons so that experiences relate to each other from one lesson to the next.
7. Keep the lesson moving at an interesting pace by not spending too much time on one activity alone. Concepts and skills are built gradually, through continued and varied reinforcement.
8. Vary approaches to introducing and motivating an activity. Children should not be expected to be enthusiastic about learning without adequate motivational stimuli.

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## 6. SCOPE AND SEQUENCE CHART

| | K AND YEAR I | YEAR II | YEAR III | YEAR IV | YEAR V | YEAR VI |
|---|---|---|---|---|---|---|
| Rhythm | **Concepts:**<br>Beat/Rhythm<br>Sound/Silence<br>Long/Short/Fast/Slow<br>**Meter:** 2/♩ 3/♩<br>**Symbols:**<br>Accent: >\ <br>Bar line: \|<br>Repeat: 𝄇<br>**Notation:**<br>♩ 𝄽 ♫ | Even/Uneven<br>**Meter:** 4/♩ →<br>Ostinato in 2/♩ & 3/♩<br>**Symbols:**<br>Tie: ‿<br>**Notation:**<br>𝅗𝅥 𝄼 | →<br>**Symbols:**<br>Firmata: 𝄐<br>**Notation:**<br>𝅝 𝄻 𝅗𝅥. ♫ ♬ | Syncopation<br>**Meter:** $\frac{6}{8}$<br>Conduct in $\frac{2}{4}$, $\frac{3}{4}$ & $\frac{4}{4}$<br>**Notation:** ♩. ♪, ♬<br>upbeat: 𝄾 | **Meter:** $\frac{5}{4}$<br>**Notation:**<br>♬ ♬ | Augmentation<br>Diminution<br>**Meter:** $\frac{7}{4}$ $\frac{9}{4}$ |
| Melody | **Concepts:**<br>High/Low<br>Rising/Falling Staff<br>Step/Jump/Repeated notes<br>**Syllables:**<br>"sol", "mi", "la" in keys of C, F & G | **Syllables:**<br>"do" and "re" in keys of C, F & G | Major/Minor<br>**Syllables:**<br>High "do" in keys of C, F & G<br>"fa" and "ti" in the key of C<br>**Interval:** octave, 3rd | Tone/Semitone<br>**Syllables:**<br>Low "sol", and low "la", "fa" and "ti" in the keys of F & G<br>**Interval:** 4th, 5th<br>**Symbols:**<br>Accidentals:<br>♯ ♭ ♮ | Home tone from key signature in major keys<br>Write a major scale<br>Natural minor scale | Harmonic minor and melodic minor<br>**Symbols:**<br>Bass Clef<br>Grand Staff |
| Harmony | **Concepts:**<br>Melody/Accompaniment | Chord Changes<br>**Ostinato:** →<br>major pentatonic | Part Singing →<br>→<br>**Chord Accompaniment:**<br>I, IV, V and V | →<br>**Ostinato:**<br>minor pentatonic<br>**Chord Accompaniment:**<br>I, IV, and V in the keys of C, F & G | → | →<br>**Chord Accompaniment:**<br>I, IV, and V in the keys of A minor, D minor and E minor |
| Form | **Concepts:**<br>Same/Different<br>Phrase | **Forms:**<br>Verse/Refrain<br>ABA<br>Rondo: ABACAD<br>Introduction<br>Interlude<br>Coda | **Forms:** →<br>Round<br>Canon | → | **Song Forms:**<br>Ballad<br>Spiritual<br>Shanty<br>Folk/Composed | **Forms:**<br>Theme & Variations<br>Fugue<br>Overture<br>Concerto<br>**Styles:**<br>Calypso<br>Blues<br>Ethnic<br>Jazz<br>Country |
| Tone Color | **Concepts:**<br>Pitch/Non-Pitch<br>Loud/Soft<br>**Symbols:**<br>Dynamics:<br>forte *f* piano *p*<br>cresc. < dim. ><br>**Instruments:**<br>Percussion Instruments | Prominent Orchestral Instruments | Orchestral Families | Instrumental & Vocal<br>Voicing: S.A.<br>Duet | Instrumental<br>Voicing: S.A.T.B.<br>Quartet<br>Special Instrumental Effects | Orchestra/Band<br>Ensembles |

# IV Program Outline

31

# Kindergarten and Year One

# Kindergarten

Year One identifies the skills to be developed throughout kindergarten and grade one. The kindergarten program should be considered as a year of experience and preparation for many of the skills identified in Year One. This implies a strong program of participation where children are involved in singing, playing and moving to music.

Some of the skill objectives of Year One can be realized in kindergarten. Others can be introduced informally through songs and games which become source material in the experiences of the children for the following year. In this way, the objectives of Year One can be realized by the end of grade one.

In kindergarten, learning experiences should not be thought of as isolated topics of subject areas. Music activities enrich the experience base of the children. The following quotations have been selected to highlight musical activities that contribute to the total program.

**Singing —**

"The whole matter of WHAT and WHERE and WHEN and HOW to teach songs centers upon seizing and using to advantage every mood and occasion that make children ready to sing. Children's spontaneous responses to song make it unfortunate when all singing is put aside until that time in the school day which is reserved especially for music.

Young children sing about the pictures they paint, the pets they feed and care for, the stories they hear, the sun that shines and the rain that falls, and they just sing — at odd times, special times, and all times."[1]

**Listening —**

Listening is an indispensable part of every musical activity. "Before encouraging children to analyse and to formulate principles on an intellectual plane, or to transcribe these by graphic symbols, it is essential to ensure that they have truly received manifold sensory impressions."[2]

**Creativity —**

"Creative expression in music is not an activity that can be set apart from other types of musical growth and learning. Nor does the fostering of creative musical growth require conditions that are different from those provided for other lines of musical development. Therefore each phase and every aspect of a widely varied and comprehensive program of music education contribute to the nurture of creative musical growth."[3] Creativity in music is linked to other forms of creative expression.

**Movement —**

"Body movement was early man's first instrument of music-making. The vibration of his vocal chords and the controlled sound patterns of his body movement such as clapping, stamping were the foundation of music.

Like primitive man, children also discover that they can control their body movements that create sound. Every child develops his own sense of rhythm as he learns to move."[4]

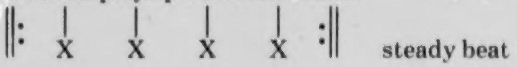
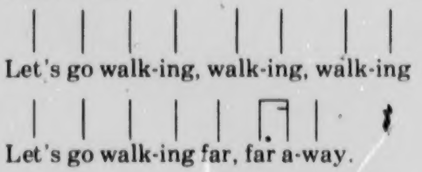
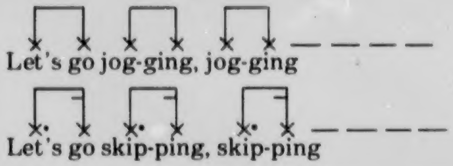
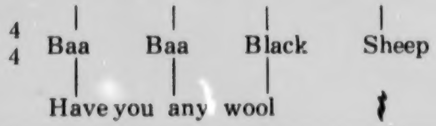
**Rhythm Instruments —**

"Keeping time to music is universally pleasure-giving. Percussion instruments are but extensions of patting feet, clapping hands, and snapping fingers. Assuming this to be true, drums, rhythm sticks, small cymbals, tambourines, and bells are examples of simple instruments that may be used advantageously for the enrichment of children's musical growth."[5]

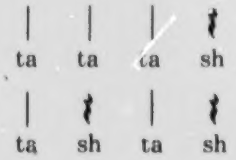
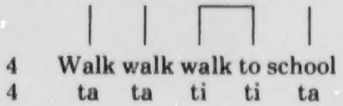
## FOOTNOTES

1. Lila B. Pitts, Mabelle Glenn, Lorrain E. Watters. **The Kindergarten Book**. Toronto, Ginn & Company, 1949, p. xii.
2. J. W. Horton. **Music in Education**. UNESCO, p. 143.
3. Lila B. Pitts, Mabelle Glenn, Lorrain E. Watters. **The Kindergarten Book**. Toronto, Ginn & Company, 1949, p. xvii.
4. Lydia A. Gerhardt. **Moving and Knowing — The Young Child Orients Himself in Space**. Toronto, Prentice-Hall of Canada, 1973, p. 164.
5. Lila B. Pitts, Mabelle Glenn, Lorrain E. Watters. **The Kindergarten Book**. Toronto, Ginn & Company, 1949, p. 137.

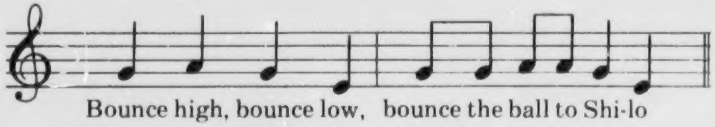
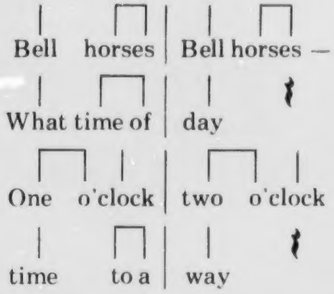
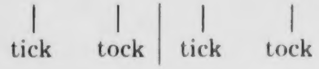
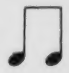
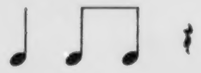
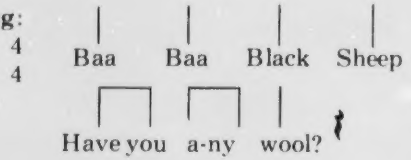
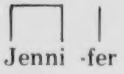
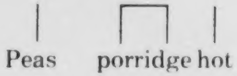
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Respond to the rhythmic component of music. | Imitate and create rhythms by clapping, singing, and playing.<br>Move to fundamental rhythmic patterns (jogging, skipping, walking, galloping). | Note: For explanation of coding, e.g., $EM_2$, etc., please refer to key in Appendix A, p. 116.<br>Teacher plays percussion sound:<br> X X X X<br>steady beat<br>Class chants:<br> Let's go walk-ing, walk-ing, walk-ing<br>Let's go walk-ing far, far a-way.<br>Repeat with jogging, skipping.<br> Let's go jog-ging, jog-ging<br>Let's go skip-ping, skip-ping |
| 2. Respond to the pulse or recurring beat of the music as in $\frac{4}{4}$. | Sing, move, play, clap and chant to the beat. Play singing games. Bounce balls. | **Songs:** Clap Your Hands — Choksy, p. 148<br>The Clock — Choksy, p. 150<br>Bell Horses — Choksy, p. 150<br>**Singing game:** Pawpaw Patch — $EM_2$, p. 51 (p. 32)<br>**Recordings:** Adventures in Music I — RCA<br>A Springtime Walk — Bowmar |
| 3. Write the steady beat. | Picture the steady beat in stick or line notation. | Song:  $\frac{4}{4}$<br>Baa Baa Black Sheep<br>Have you any wool |

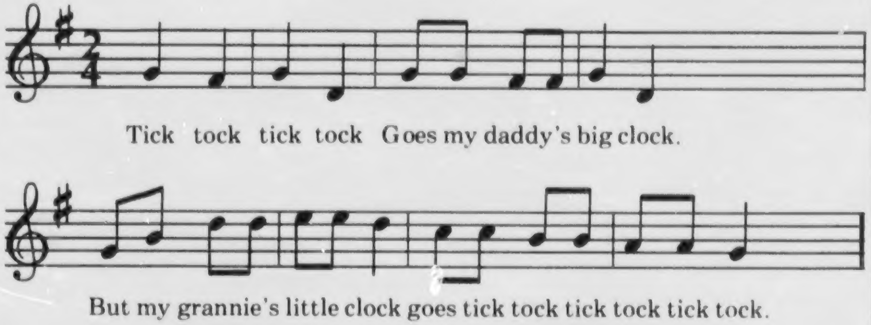
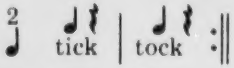
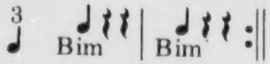
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 4. Demonstrate an awareness of the duration of sounds, and silences. | Explore long and short sounds and silences with voice, body, and instrument.<br>Show duration in line notation.<br>— — — ——— — | In a circle:<br>— each child makes a short sound (body)<br>long sound (voice)<br>— make alternate short and long sounds around the circle<br>— put silences inbetween some sounds<br>— distinguish the instruments that make short or longer sounds<br>e.g., triangle — vibrates, long<br>wood block — short, sharp |
| 5. Read and write patterns of quarter note ♩ and quarter rest 𝄽. | Write these patterns on the board. Have the children clap on the sounded beats and throw away the rests.<br>N.B. Felt pieces or popsicle sticks can be used for notating. |  <br>(Alternative sounds for the rest can be found in the appendix, p. 120. Once the idea is established, the rest should be felt or thought.) |
| 6. Respond to rhythmic pattern. | Mirror and echo simple rhythmic patterns.<br>Chant word rhythms. | a) Sing a song. Clap rhythm of words.<br> <br>b) Mirror: Teacher beats changing patterns on drum and pupils clap along.<br>c) Echo: Teacher claps and pupil imitates or echoes.<br>d) Word rhythm examples: names of children, cities and countries, foods, months, objects and animals. |

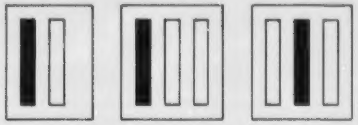
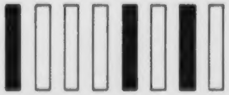
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 7. Distinguish between beat and rhythmic pattern. | Alternates:<br>1. Sing song and clap or move to beat.<br>2. Sing song and clap rhythmic pattern.<br>3. One group claps beat, other group claps rhythm.<br>4. Clap rhythm and march the beat. | <br> Bounce high, bounce low, bounce the ball to Shi-lo<br>Chant:<br><br> Bell horses Bell horses<br>Group 1<br>What time of day<br>One o'clock two o'clock<br>time to a way<br>— Choksy, p. 150<br>Steady beat:<br><br> Group 2<br>tick tock tick tock |
| 8. Read and write simple rhythmic patterns.<br>Add:  | Clap, chant and discover notation for songs, chants, names and words using<br> | Song: <br> 4<br>4<br>Baa Baa Black Sheep<br>Have you a-ny wool?<br>Names: <br> <br>Chants: <br> Peas porridge hot |

## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 9. Demonstrate accent or stronger beats in music. Accent is written as >. | Indicate accent by:<br>patschen<br>clapping<br>moving (bend knees)<br>stamping<br>swaying<br>thrusting<br>playing a sound<br>on the strong beats | 1. 2's<br> Tick tock tick tock Goes my daddy's big clock.<br>But my grannie's little clock goes tick tock tick tock tick tock.<br>Play accented beats:<br>and chant  <br>2. 3's<br>Oh, How Lovely Is the Evening, Choksy, p. 171<br>Accent every third beat by playing home tone throughout or chanting:<br> |

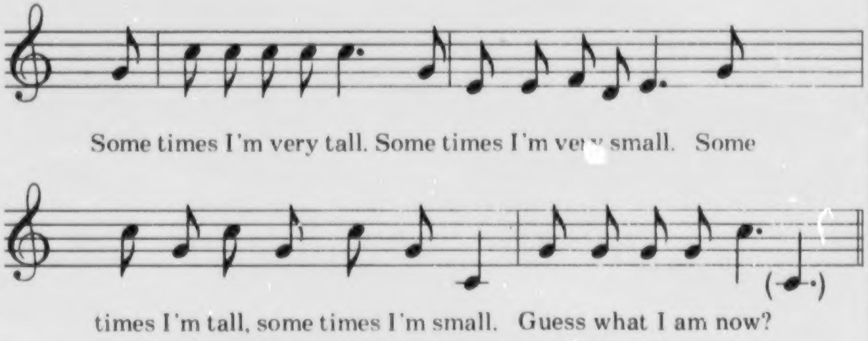
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 10. Read and write the accented or stronger beats in music.<br>Recognize the following signs and symbols:<br>accent >>br>bar line \|<br>double bar line ‖<br>measure \|—\|<br>repeat sign :‖ :‖:<br>time signature 2 3<br>♩ ♩ | Practice playing accents with:<br>flash card game<br>flannel board<br>Cuisenaire rods<br>Correlate with sets concepts in mathematics. | a) Flash card game:<br>Make up a set of cards with different beat groupings. Children put them together and perform the accented beats for each other.<br><br>b) Flannel board: Cut out flannel strips of two colors, dark color to represent accents.<br>Arrange:<br><br>One group claps on accents; other group snaps fingers or makes a contrasting sound on other beats (drums, sticks).<br>Choose two instruments to do the same.<br>Note: Arrange accents in groupings of two's or three's in order to establish meter — 2 3.<br>♩ ♩ |

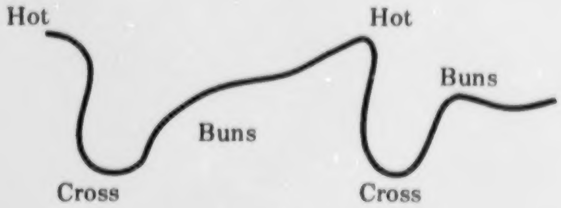
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 11. Distinguish between different tempos. | Respond with physical movement to the speed of the beat.<br>Explore different ways of showing the tempo with different body parts. | Move like elephants to slow music.<br>Tiptoe like elves or mice to fast light music.<br>**Adventures in Music I** — RCA |
| 12. Respond to a changing tempo. | Sing, move, and play instruments. | Song: Elephants and Kitty-Cats — $MM_1$, p. 128<br>Movement to: Pizzicato Polka by Shostakovich — **Adventures in Music I** — RCA<br>Change movement when music gets faster or slower.<br>Instruments: Use sand blocks to play a train sound while chanting this poem:<br>The train goes running along the line<br>Jiggety Can, Jiggety Can<br>I wish it were mine, I wish it were mine<br>Jiggety Can, Jiggety Can<br>Jiggety Jiggety Jiggety Can |

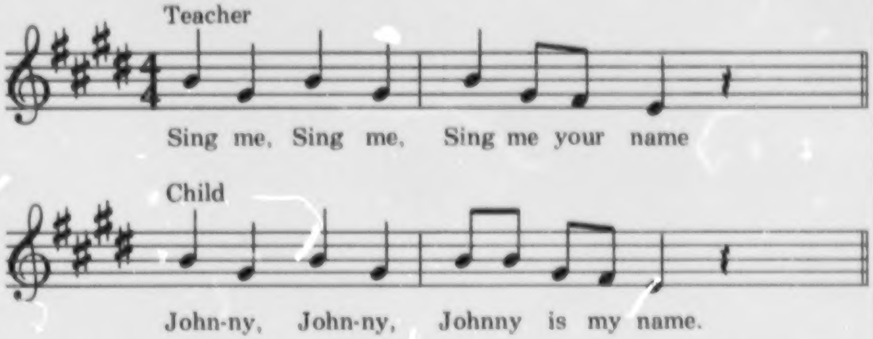
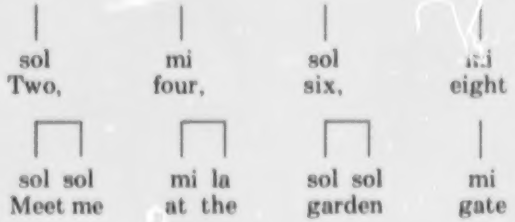
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Differentiate between high and low pitches. | Respond through high and low movements. | e.g., High: Stretch arms above head.<br>Low: Crouch.<br>e.g., In pairs, one child moves to high and low positions and another child plays high and low notes on the xylophone or another available instrument to follow the movements of his or her partner. |
| | Map high and low sounds on the board or paper.<br>Respond through voice level. | e.g.,<br>low ___ ___ ↗ high ___ ___ ↘ low ___ ___ ↗ high ___ ___ |
| | N.B. Watch for confusion with loud and high. |  Some times I'm very tall. Some times I'm very small. Some<br>times I'm tall, some times I'm small. Guess what I am now?<br>Also: Stretching Song — EM₁, p. 3 (T.E.) |

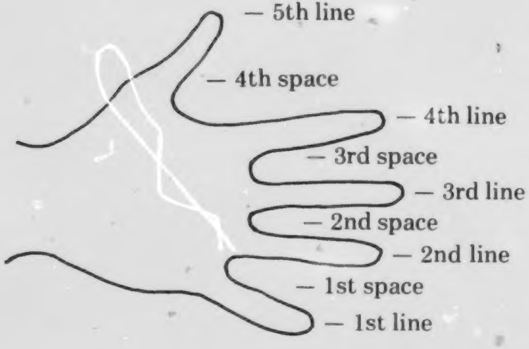
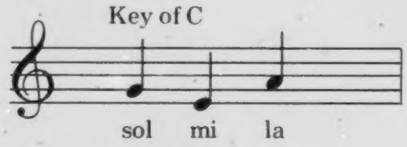
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 2. a) Recognize that melodies are made up of ascending, descending or repeated tones. | Respond through body movement.<br>Map the contour of a melody.<br>Play ascending, descending and repeated patterns on melody instruments. | Follow an ascending melody with movement as if going up stairs, escalator, growing like flowers, etc.<br>Draw the shape of a melody while singing.<br>e.g., Hot Cross Buns — $EM_1$, p. 176 (T.E.)<br> |
| b) Recognize upward and downward movement of melody by step and skip. Recognize repeated tones. | Show relationship of pitches by hand and body movement. | Demonstrate melodic direction visually by indicating it with lines on the chalkboard.<br>**Melodies to play — scale songs:**<br>Taffy — $EM_1$, p. 158 (T.E.), (p. 32)<br>Morning Bells — $MM_1$, p. 92 |
| 3. Sing melodies on pitch as accurately as possible. | Have children listen to themselves and others.<br>Sing with light, easy tone.<br>Use matching games, answering songs, calls, and echo singing.<br>Note: Avoid prolonged singing in the key of C. | **Answering song:**<br>Have You Seen My Honey Bears? — $EM_1$, p. 102 (T.E.) |

## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | Matching games and calls:<br><br> Teacher<br>Sing me, Sing me, Sing me your name<br>Child<br>John-ny, John-ny, Johnny is my name.<br>Little Sir Echo — $MM_2$, p. 50 |
| 4. a) Associate syllable notation with relationship to pitch. | Sing, and read "sol", "mi", then "la". Use the hand signals for these pitches and/or letter names and/or numbers.<br>Have students improvise "sol", "mi", "la" melodies with voice or instrument. Relate to syllable notation. | <br> sol Two,<br>mi four,<br>sol six,<br>mi eight<br>sol sol Meet me<br>mi la at the<br>sol sol garden<br>mi gate |

# MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| b) Recognize "sol" and "mi" on a five line staff in the keys of C, F and G. | Notate "sol", "mi" and "la" using hand and board staffs.* Start with key of C. Move to the keys of F and G when the children are ready.<br>Frequent dictation using "sol", "mi", "la". | Hand staff:<br><br> — 5th line<br>— 4th space<br>— 4th line<br>— 3rd space<br>— 3rd line<br>— 2nd space<br>— 2nd line<br>— 1st space<br>— 1st line<br>Board staff:<br><br> Key of C<br>sol<br>mi<br>la |
| c) Recognize "la" on a five line staff in the keys of C, F and G. | | |

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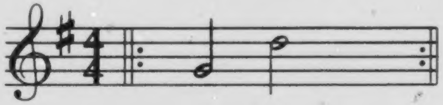
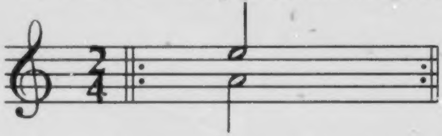
*See appendix re hand signs, p. 121.

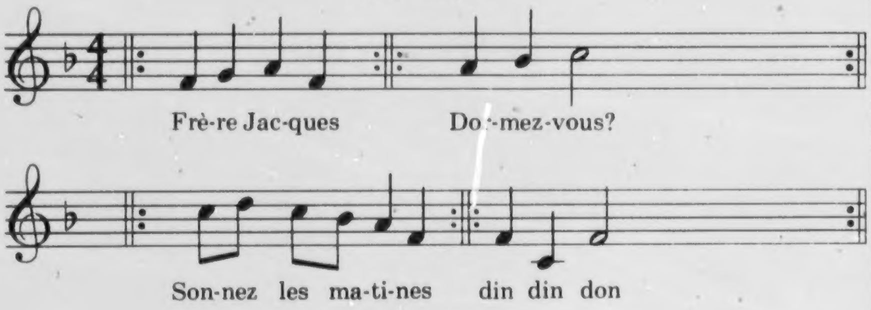
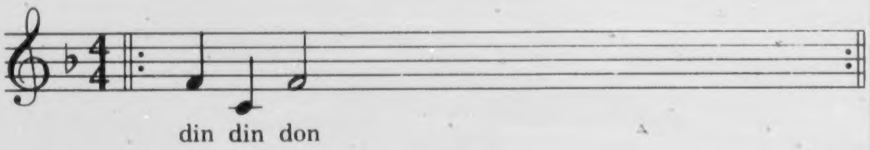
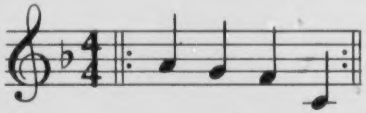
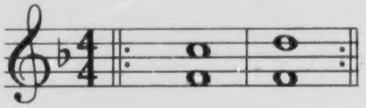
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 5. Recognize aurally previously learned melodies. | Children guess the melody of a fragment which the teacher plays or sings.<br><br>Identify a song by seeing the fragment done slowly in hand signs. | **Song:** It's Raining — $EM_1$, p. 139 (T.E.), (p. 22)<br><br>It's raining, it's pouring.<br>sol sol mi la sol mi<br><br>The old man is snoring.<br>mi sol mi la sol mi<br><br>Went to bed and he bumped his head<br>sol sol mi mi la sol sol mi<br><br>And he didn't get up in the morning.<br>mi la sol sol sol mi mi la sol mi |
| 6. Demonstrate the ability to remember melodic phrases. | a) Sing the first phrase of the song, think the next two phrases, and then sing the last phrase.<br><br>b) Elimination songs. | a) Ring around the Rosie (sing)<br>A pocket full of posie (think)<br>Hush-a hush-a (think)<br>We all fall down. (sing)<br><br>b) Little Cabin in the Wood — $EM_1$, p. 71 (T.E.)<br><br>Bingo — $EM_1$, p. 62 (T.E.) |

# HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize that harmony is a combination of two or more musical tones. | Explore harmonies produced by playing different melody bells together. | Two children:<br>— children each pick one card out of a pile with a note name written on it<br>— children play the notes together and continue picking other cards and listening tc the harmonies<br>— children select the pair or notes they think sound the best together |
| 2. Differentiate between a melody and an accompaniment. | Sing and listen to melodies that have an accompaniment. | Sing songs alone, then play accompaniment on bells or piano, e.g., Hot Cross Buns — EM$_1$, p. 176. Accompany with F chord throughout.<br>**Magic of Music** records have songs sung with and without accompaniment. |
| | Sing melody and play simple ostinato* on melodic instruments (pentatonic songs are recommended in the beginning stages of this work). | Songs with simple ostinati:<br>Hey Betty Martin — EM$_1$, p. 7 (T.E.), (p. 80)<br><br>Poor Bird — EM$_1$, p. 96 (T.E.), (p. 116)<br> |
| | Teacher plays I and V chords as accompaniment on autoharp or tone bells.<br>*A repeated pattern. | **Songs with I and V chord accompaniments:**<br>Go To Sleep — EM$_1$, p. 138 (T.E.)<br>Old Joe Clark — F and C chords — MM$_1$, p. 134<br>Sur le Pont d'Avignon — G and D$_7$ — MM$_1$, p. 140<br>Hush Little Baby — F and C$_7$ — EM$_1$, p. 110 (T.E.)<br>Oh Mama, Hurry — C and G$_7$ — EM$_1$, p. 104 (T.E.) |

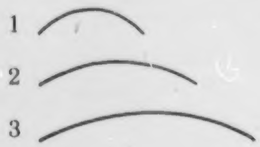
# HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | Hear and sing songs using two or more ostinato accompaniments.<br>Hear and sing songs with bordun* accompaniment.<br>*Bordun: A designation in old music for harmony having a drone bass or in which one of the parts maintains the same pitch. | Step 1: Sing song. Frère Jacques — EM$_3$, p. 100 (p. 132)<br>**Frère Jacques**<br> Frè-re Jac-ques<br>Dor-mez-vous?<br>Son-nez les ma-ti-nes<br>din din don<br>Step 2: Add an ostinato pattern as accompaniment. (on xylophone, recorder, piano or sung)<br> <br>Step 3: Add another ostinato pattern.<br><br>Step 4: Add a bordun.<br> |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize that most music is divided into phrases. | Walk to the music, changing direction with each new phrase.<br>Map phrases in the air and on the board.<br> | **Songs:** Marching — Choksy, p. 153<br>Clap Your Hands — Choksy, p. 148<br>**Phrase 1** →<br>Clap clap clap your hands<br>**Phrase 2** ←<br>Clap your hands together<br>**Phrase 3** →<br>Clap clap clap your hands<br>**Phrase 4** ←<br>Clap your hands together<br>} or two long phrases |
| 2. Recognize the difference between long and short phrases. | Mark phrase lengths in the air and on the board.<br>Create movements to distinguish long and short phrases. | **Phrase 1**<br>Sally go round the sun<br>**Phrase 2**<br>Sally go round the moon<br>**Phrase 3**<br>Sally go round the chimney pot on a Sunday afternoon |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | To show long and short phrases:<br>1. Map on board:<br> <br>2. Make up movements:<br>**Phrase 1**<br>Step into middle of circle (clap)<br>**Phrase 2**<br>Step back out again (clap)<br>**Phrase 3**<br>Turn in a circle by yourself or with a partner (clap) |
| 3. Recognize **aurally** that music is made up of parts that are alike and parts that are different. | Create actions or movements to a song or musical selection to show its different sections or phrases.<br>Illustrate alike and different by having boys respond to one phrase of the music and girls respond to a different phrase.<br>Assign different colors or shapes to symbolize the different sections or phrases in the music. | **Songs:**<br>Hot Cross Buns — $EM_1$, p. 176<br>My Little Red Drum — $MM_1$, p. 13<br>**Recorded selection:**<br>**Farandole by Bizet** — $MM_1$, p. 69 (ABA)<br>**Movement-shape game:**<br>Divide class into two groups.<br>Each child holds a shape:<br>group A holds up △ for "A" section of the music<br>group B holds up ○ for "B" section |

## TONE COLOR

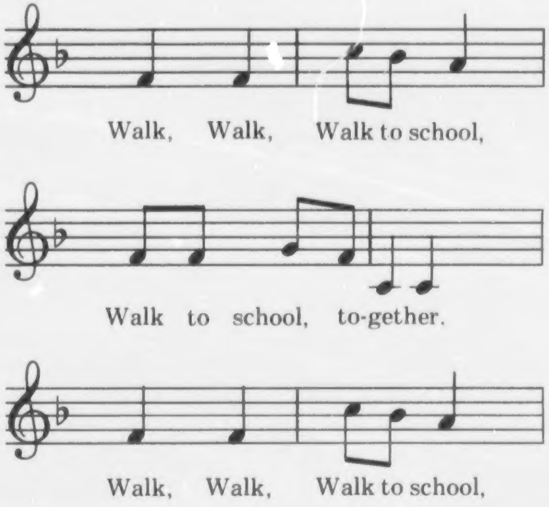
| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Differentiate sound qualities of percussion instruments. | Explore percussion instruments in terms of:<br>pitch/non-pitch<br>method of playing<br>material<br>duration<br>expressive quality<br>Use percussion instruments to tell a sound story or add sound effects to a dramatization. | Cymbal — definite pitch<br>— played by striking<br>— made of metal<br>— vibrates for quite a while<br>— clashing metallic sound<br>Tell a Hallowe'en story with sounds.<br>Up on the Housetop — EM$_1$, p. 76 (T.E.)<br>Film: **Music To Tell a Story** — Department of Education, School Film Services (1 reel, color) |
| 2. a) Recognize that all music has dynamics. | Children can explore loud and quiet with the instruments, with their voices and in movement. | Instruments: 1. Use images such as elves and giants footsteps for loud and soft contrast.<br>2. Image of parade march coming from far off, then disappearing into the distance.<br>3. Image of whispering or shouting on an instrument.<br>Voice: 1. Read a fable such as Aesop's "The Frog and the Bull". Ask children to make a sound for the frog blowing himself up. The sound will get louder.<br>2. Read poetry with dynamic changes. Sing songs with loud and soft parts. |

## TONE COLOR

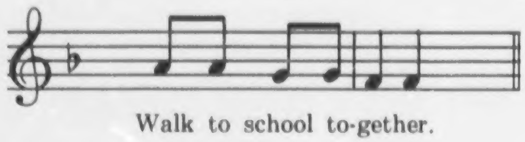
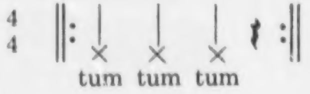
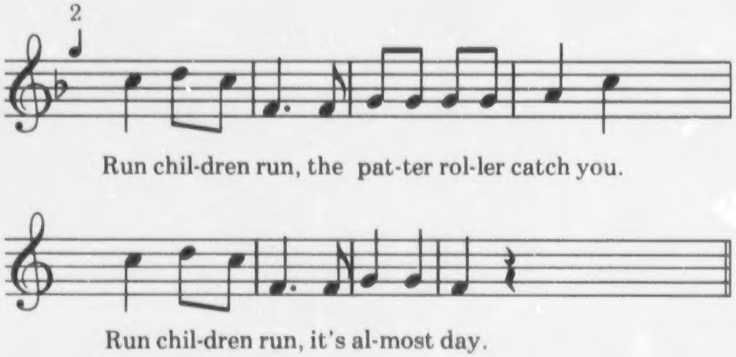
| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | Movement: Show loud and soft in movement with:<br>— size of step or movement: large = loud<br>— expanding and contracting the body<br>— going towards and away from something<br>**Recordings:**<br>**Adventures in Music I** — RCA:<br>Parade — Ibert — parade coming nearer, then disappearing<br>Walking Song — Thomson — loud and soft footsteps<br>Pantomime — Kabalevsky — very "loud" strong movements |
| b) Recognize symbols for dynamic:<br>loud — f<br>quiet — p<br>crescendo — <<br>decrescendo — > | | **Songs:**<br>Closet Key — Choksy, p. 154<br>Game: One child leaves the room while the 'key" is hidden somewhere in the room. The child returns and proceeds to hunt for the key. The class keeps singing the song over and over, singing louder as the child gets near the key and softer as the child gets farther away, until the key is found. |

# Year Two

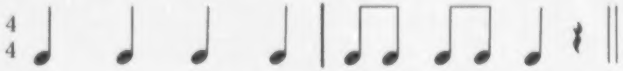
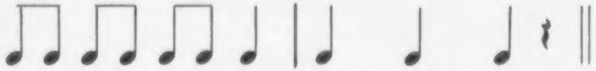
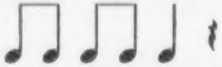
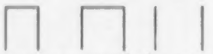
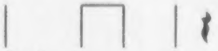
# RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Chant, read and play simple rhythmic ostinati in duple and triple meters.<br>$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ | Review and extend the work of the previous year.<br>Add a rhythmic ostinato* to a song or chant in:<br>1. duple meter: $\frac{2}{4}$<br>Slap thighs on first beat and clap on second beat.<br>2. tripie meter: $\frac{3}{4}$<br>Bend knees on first beat and clap or snap on second and third beats.<br>3. Transfer above activities to instruments. | Note: For explanation of coding, e.g., EM$_2$, etc., please refer to key in Appendix A, p. 116.<br>1. 2/♩ Pawpaw Patch — EM$_2$, p. 51 (p. 32)<br>Bell Horses — Choksy, p. 150 (chant)<br>2. 3/♩ Little Bird on My Window — MM$_2$, p. 126<br>Waltz from **Les Patineurs** by Meyerbeer — **Adventures in Music**, grade 2 (RCA) |
| 2. Recognize long and short tones in music; distinguish between even and uneven rhythm. | Sing songs or listen to recordings and:<br>— Walk or run (even rhythm)<br>— Skip or gallop (uneven rhythm)<br>*A repeated pattern. | Walk: 2/♩<br><br> Walk, Walk, Walk to school,<br>Walk to school, to-gether.<br>Walk, Walk, Walk to school, |

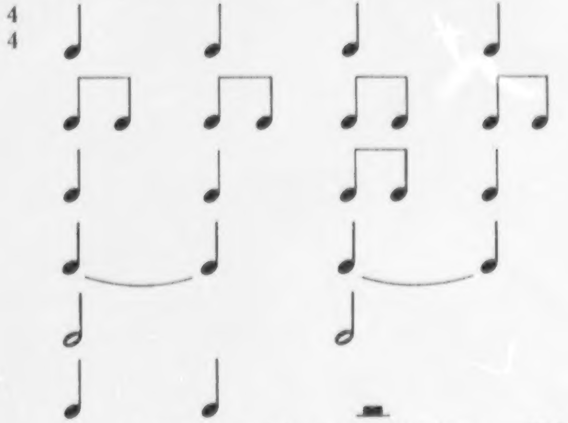
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
|  |  | Walk (cont'd):<br><br> Walk to school to-gether.<br>Added verses: Clap hands<br>Nod heads<br>Shake hands<br>Wink eye<br>**Songs:**<br>Grand Old Duke of York — EM$_2$, (p. 29)<br>My Little Red Drum — MM$_2$, p. 10<br><br> 4<br>4<br>tum tum tum<br>Run:<br><br> 2<br>Run chil-dren run, the pat-ter rol-ler catch you.<br>Run chil-dren run, it's al-most day. |

## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | Gallop or Skip: Uneven<br>**Songs:**<br>Three Pirates — $EM_2$, p. 144 (p. 58)<br>Pop Goes the Weasel — $EM_2$, (p. 28)<br>Skip to My Lou — $EM_2$, p. 62 (p. 10) |
| 3. "Answer" rhythmic "questions". | – Teacher claps a question. Children clap their answers as a group.<br>– Each child may have a different answer.<br>– Next, children may clap an answer individually.<br>Note: Question and answer must be the same in length but different in rhythmic pattern. | Teacher: <br>Student: <br>Use these patterns for ear puzzles:<br>Teacher claps: <br>Child answers: ti ti ti ti ta sh |
| 4. Maintain two different rhythmic patterns simultaneously within a group. | Divide the class into two groups.<br>Each group chooses a different rhythm pattern to clap, patschen or play on instruments. | Group 1 chants and claps<br><br>Sing a song of six pence<br>Group 2 chants and patschen<br><br>Baked in a pie |

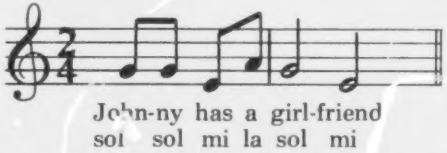
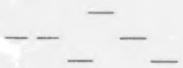
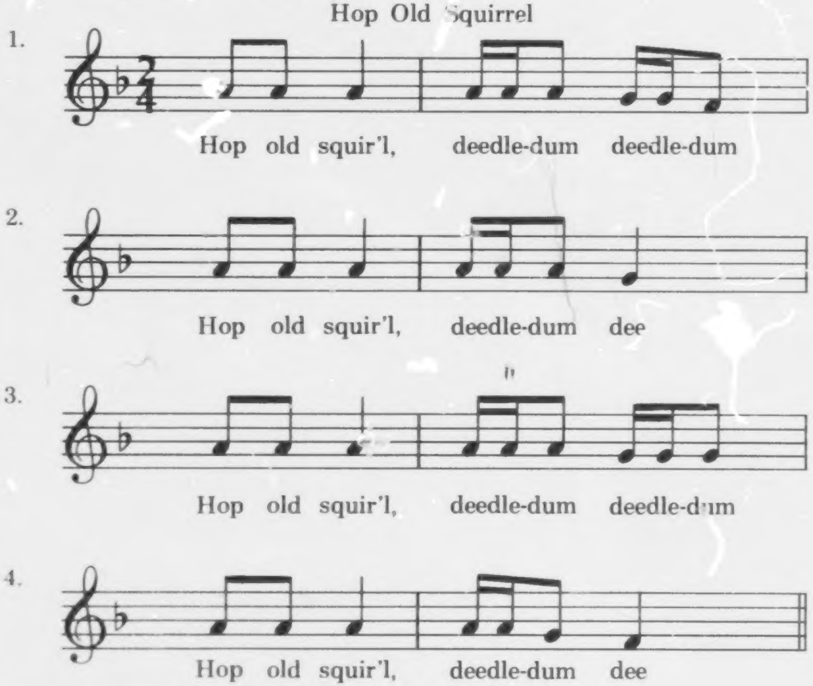
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 5. Read simple rhythmic patterns, including tie, half note and half rest. | Put simple patterns on flannel or chalkboard for children to read; read and clap; just clap.<br>Have children create and write simple patterns for each other to read and clap. | <br>e.g., half note: Jingle at the Windows — $EM_2$, p. 30 (p. 39)<br>Down by the Station — $EM_2$, p. 7 (p. 128) |
| 6. Recognize time signatures of 2/♩, 3/♩ and 4/♩ . | — Teacher claps simple accented rhythm patterns. Children identify the time signature.<br>— Teacher plays drum in 2's or 3's and children respond through movement. | **Songs:**<br>2/♩ Scotland's Burning — $EM_2$, p. 28 (p. 38)<br>Jimmie Crack Corn — $SB_2$, p. 14<br>3/♩ Circle Around — $EM_2$, p. 32 (p. 25)<br>Bells in the Steeple — Choksy, p. 154<br>Morning is Come — $SB_2$, p. 75<br>4/♩ All Night, All Day — Choksy, p. 179<br>Bow Wow Wow — 150 F.S., p. 18<br>**Listening:**<br>2/♩ "Molly Ban", traditional American reel — $SB_2$, p. 78<br>"Gavotte", Classical Symphony, Prokofiev — $SB_2$, p. 78 |

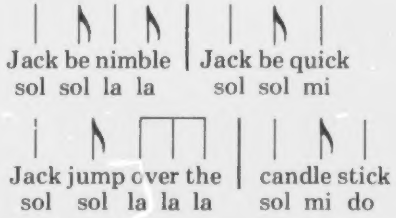
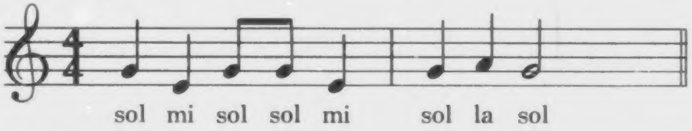
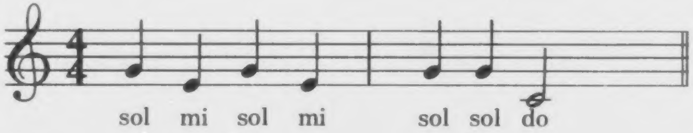
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | "Bal", Suite No. 1, Pezel – $SB_2$, p. 161<br>3/♩ "Waltz of the Flowers", **Nutcracker's Suite**, Tchaikovsky – $EM_2$, p. 90<br>"Valse", Suite No. 2, Stravinsky – $SB_2$, p. 156<br>4/♩ "Semper Fidelis", Sousa – $EM_2$, p. 40<br>"March" from **Nutcracker's Suite**, Tchaikovsky – $EM_2$, p. 90<br>"March" from Summer Day Suite, Prokofiev – $EM_2$, p. 151 |

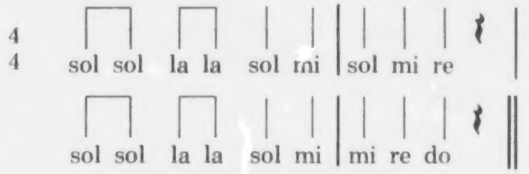
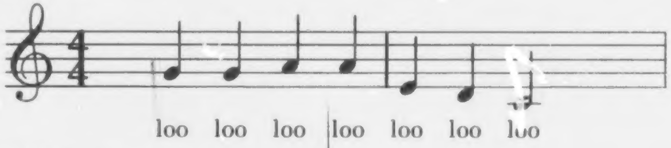
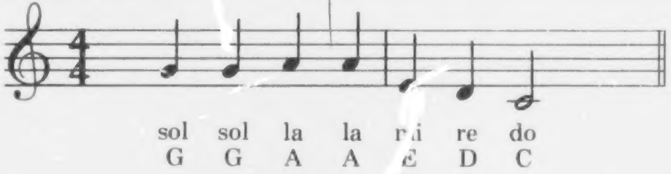
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize upward and downward movement of melody by step and skip.<br>Recognize repeated tones. | Review and extend the work of the previous year.<br>Show relationship of pitches by hand and body movement.<br>Demonstrate melodic direction visually by indicating direction of melody with lines on the chalkboard. | **Songs:** Down Came a Lady — 150 F.S., p. 17<br>Lone Star Trail — $EM_2$, p. 36 (p. 30)<br>Hot Cross Buns — 150 F.S., p. 1<br>e.g., notation:   John-ny has a girl-friend<br>sol sol mi la sol mi<br>line notation:  |
| 2. Identify repeated tonal patterns and like phrases aurally and visually. | Use same body or percussion instruments for "like" patterns or phrases, and "different" for different.<br>See p. 44, #2 for additional material.<br>Use singing games or simple movement sequences. | Hop Old Squirrel — $SB_2$, p. 118<br>  Hop Old Squirrel<br>1.<br>Hop old squir'l, deedle-dum deedle-dum<br>2.<br>Hop old squir'l, deedle-dum dee<br>3.<br>Hop old squir'l, deedle-dum deedle-dum<br>4.<br>Hop old squir'l, deedle-dum dee<br>Jingle at the Windows — $EM_2$, p. 30 (p. 39) |

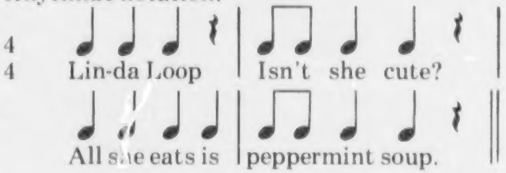
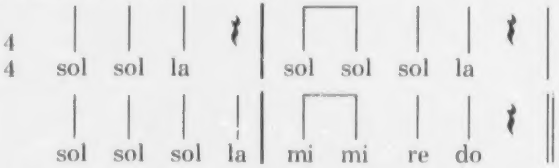
# MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | Clap on like phrases (1 and 3) **OR** play tone block "Hop Old Squirrel" parts to show that they are alike. See p. 44, #2 for an added example. |
| 3. a) Recognize low "do". | Acquaint students with the tonal centre or "home tone".*<br>Sing a song that emphasizes the finality of "do". | "do" is emphasized at the end of "Ring Around the Rosie" on the word "down".<br><br> Jack be nimble Jack be quick<br>sol sol la la sol sol mi<br>Jack jump over the candle stick<br>sol sol la la la sol mi do |
| b) Read and write simple melodies using "sol", "mi", "la" and "do" in the keys of C, F, and G. | Question and answer techniques in which student's answer must end on "do". (Use hand signs.**)<br>Note: Avoid repeated singing in the key of C.<br>*The tonic or home tone of a composition.<br>**See appendix re hand signs, p. 121. | **Question and answer technique:**<br>Teacher question:<br><br> sol mi sol sol mi sol la sol<br>Child answer:<br><br> sol mi sol mi sol sol do<br>**Songs:**<br>Sing Me your Name — see Kindergarten & Year One, p. 23.<br>Grandma Grunts — 150 F.S., p. 7 |

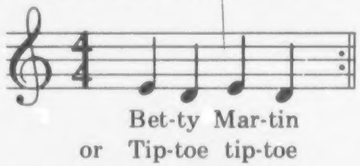
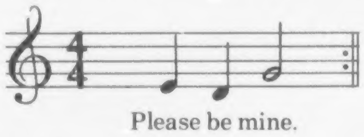
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 4. a) Introduce "re".<br>b) Read and write simple melodies using "sol", "mi", "la", "re", and "do" in the keys of C, F and G. | Sing and create songs which highlight "re".<br>Sing melody with "sol", "la", "mi", "re", and "do" and hand signs before singing words. |  4<br>4<br>sol sol la la sol mi<br>sol mi re<br>sol sol la la sol mi<br>mi re do<br>**Songs:** Go to Sleep — MM$_2$, p. 36<br>Ida Red — 150 F.S., p. 20 |
| 5. Introduce letter names for the pentaton in the keys of C, F and G. | 1. Play and sing simple pentatonic songs using letter names.*<br>2. Have children echo sing, using syllable and/or letter names.<br>3. Play board games with syllable names and/or letter names.<br>a) Teacher sings phrase to neutral syllable.<br>b) Children repeat phrase with tonic "sol-fa".<br>c) Teacher notates on the board and students read notation from the board.<br>*Note: When using letter names be sure the pitch is accurate. | **Example:**<br>Teacher:<br> loo loo loo loo loo loo loo<br>Children echo:<br> sol sol la la mi re do<br>G G A A E D C<br>**Songs:**<br>Jingle at the Windows — EM$_2$, p. 30 (p. 39)<br>Rocky Mountain — 150 F.S., p. 19<br>Mama Buy Me a China Doll — 150 F.S., p. 21 |

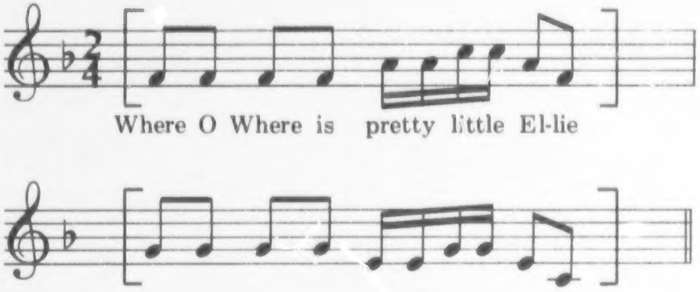
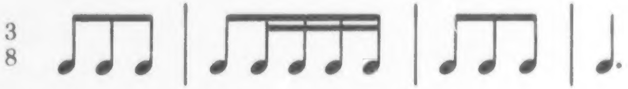
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 6. Create melodies for verse. | **Step 1:**<br>Set the beat. Chant the words rhythmically in time with the beat. Clap, chant and step the rhythm of the words.<br>**Step 2:**<br>Notate the rhythmic pattern of the words with teacher help.<br>**Step 3:**<br>Limit children to a few "sol-fa" syllables ("la", "sol", "mi", "re", "do"). Have them compose a melody for words using their voice or melodic instruments. Teacher notates melody. | Rhythmic notation:<br> 4<br>4<br>Lin-da Loop<br>Isn't she cute?<br>All she eats is<br>peppermint soup.<br>Melodic notation:<br> 4<br>4<br>sol sol la<br>sol sol sol la<br>sol sol sol la<br>mi mi re do |

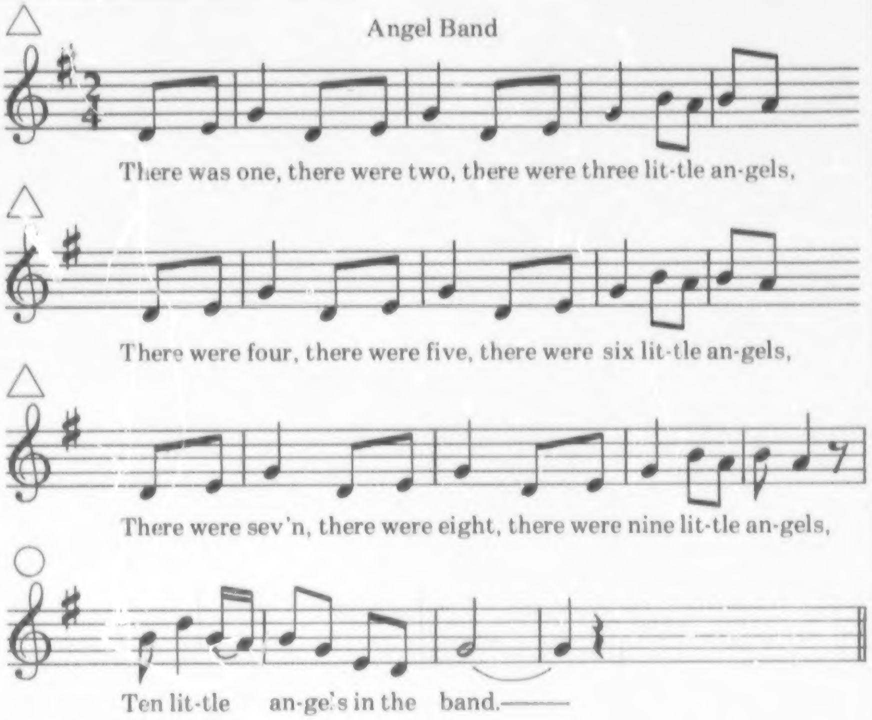
## HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Be able to recognize a chord change. | Review and extend the work of the previous year.<br>Play song with I (tonic) V (dominant) harmony and let children indicate when they think the harmony has changed.<br>With familiar songs, indicate when the chord should change.<br>Use autoharp, ukulele, melody bells or guitar. | **Songs:**<br>Skip to My Lou — EM$_2$, p. 62 (p. 10)<br>Animal Fair — EM$_2$, (p. 16)<br>Shoo, Fly — SB$_2$, p. 51<br>Hush Little Baby — EM$_1$, p. 110 (T.E.) |
| 2. Begin to create accompaniments using pentatonic ostinati. | Using tone bells or melody instruments and a 5-note pentaton, create one or more ostinati patterns which can be played simultaneously. | Creating ostinati:<br>1. Use patterns from the song if possible.<br>2. Explore rhythmic patterns first with body and word rhythms.<br>e.g., Hey Betty Martin — EM$_1$, p. 7 (T.E.)<br>Step 1 — Clap or patschen a steady beat as you chant words of the song.<br>Step 2 — Find a simple word rhythm to serve as the first ostinato.<br>i.e.,  <br>Clap and chant over a steady beat.<br>3. Step 3 — Divide class; one group sings song and slaps knees on beat; other group chants or sings and plays ostinato.<br>Step 4 — Add other ostinati, one at a time.<br>i.e.,  <br>**Songs:** Cotton-Eye Joe — SB$_2$, p. 213<br>Mary Had a Baby — SB$_2$, p. 144<br>Angel Band — EM$_2$, p. 96 (p. 6) |

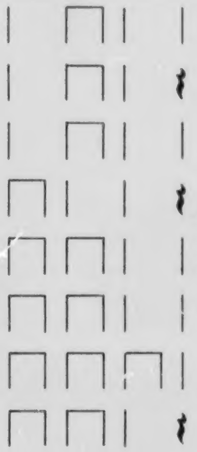
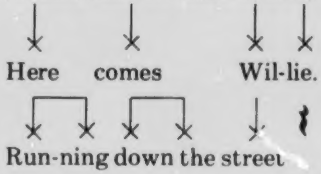
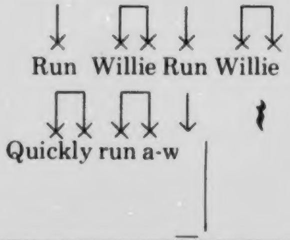
## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | Review and extend the work of the previous year. | **Melodic and rhythmic patterns:**<br>Pawpaw Patch — EM$_2$, p. 51 (p. 32) |
| 1. Recognize simple melodic and rhythmic patterns in songs. | Place the repeated pattern on the board. Have the children hunt for it in the music and count the number of times it appears.<br>Everytime the repeated pattern appears, it can be played on an instrument or emphasized through movement. |  <br>Skip to My Lou — EM$_2$, p. 62 (p. 10)<br>**Rhythmic patterns:**<br>Lavender's Blue — EM$_2$, p. 74 (p. 60) has this pattern throughout:<br><br>Indian Lullaby — MM$_2$, p. 125 |

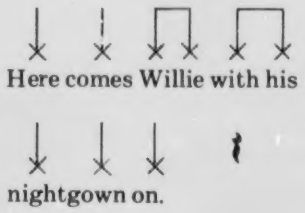
## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 2. Recognize like and different phrases both aurally and visually. | A musical phrase could be shown by using:<br>— body instruments<br>— percussion instruments<br>— movement<br>— speech ensembles<br>— colored lines on paper or board<br>In a four phrase song, in which three phrases are alike, the "**like**" phrases would use the same chosen instrument each time; the "**different**" phrase would be illustrated by a different instrument. | Angel Band<br> There was one, there were two, there were three lit-tle an-gels,<br>There were four, there were five, there were six lit-tle an-gels,<br>There were sev'n, there were eight, there were nine lit-tle an-gels,<br>Ten lit-tle an-gel's in the band.——<br>△ = like ○ = different<br>**Movement:** Use the same movement for phrases 1, 2, and 3 and a different movement for 4.<br>**Games:** Divide class in half. One half claps hands — phrase A, other half slaps knees on phrase B. See which group has to repeat their action.<br>**Songs:**<br>Circle Around — EM$_2$, p. 32 (p. 25)<br>Jim Along Josie — 150 F.S., p. 31<br>Down By the Station — EM$_2$, p. 7 (p. 128) |

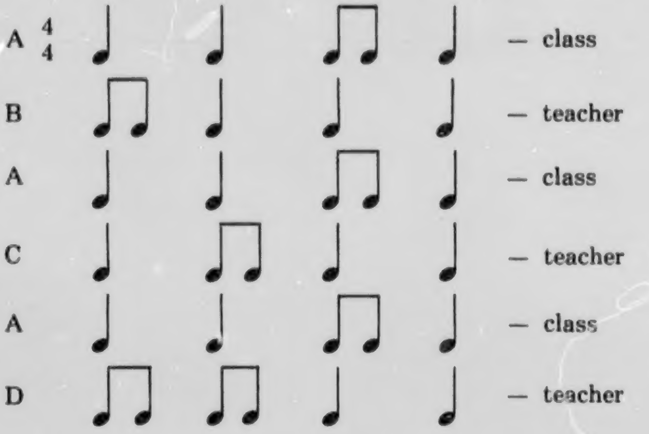
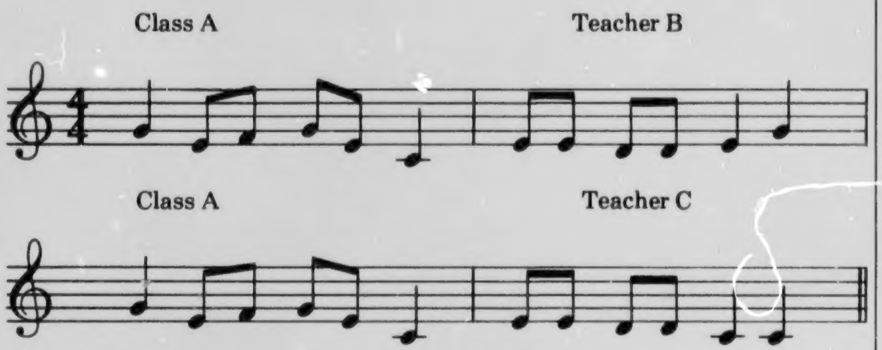
## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 3. Add simple introductions, interludes, and codas to songs. | Have children help teacher decide length of introductions and codas, and appropriate instruments to use.<br>Use speech patterns, body sounds, movement or instruments.<br>An easy way to create a beginning and ending for a piece is to add instruments one at a time until they are all playing together. Then subtract them one at a time to end the piece. | Wee Willie Winkee<br>Runs through the town,<br>Upstairs and downstairs<br>In his nightgown,<br>Rapping at the window,<br>Crying at the lock,<br>Are the children in their beds?<br>Now it's eight o'clock.<br><br>**Introduction:**<br>Bells or sticks:<br>(could relate to these words)<br> Here comes Wil-lie.<br>Run-ning down the street<br>**Interlude:**<br> Run Willie Run Willie<br>Quickly run a-w |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | **Coda:**<br> <br>Note: Different instruments could be used for the different patterns. |
| 4. Recognize the cumulative and verse-refrain forms in familiar songs. | Children will enjoy inventing new verses and rhymes for cumulative songs.<br>For verse-refrain, select small groups to sing each verse while the whole class sings the refrain. | **Cumulative:**<br>Barnyard Song — EM$_2$, p. 60 (p. 4)<br>Had a Little Rooster — EM$_1$, p. 107 (T.E.)<br>**Verse-Refrain:**<br>Skip to My Lou — EM$_2$, p 62 (p. 10)<br>Brother Noah — SB$_2$, p. 163 |

## FORM

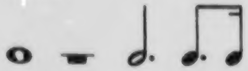
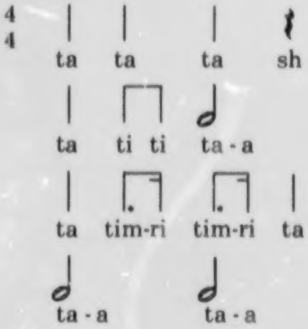
| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 5. Recognize and read a pattern of alternating like and unlike phrases, i.e.,<br>ABACAD — rondo* form.<br>* Rondo: A form of music with a recurring section. The opening section alternates with a number of different sections or episodes, e.g., ABACA. | Use simple body, speech and instrument patterns with the teacher doing all the different sections or phrases. | Teacher establishes an "A" rhythmic pattern or melody for the children to do:<br> A 4/4 — class<br>B — teacher<br>A — class<br>C — teacher<br>A — class<br>D — teacher<br>The same type of alternation can be done with melodic fragments:<br> Class A<br>Teacher B<br>Class A<br>Teacher C<br>**Songs:** ABAC<br>Circle Around — $EM_2$, p. 32 (p. 25)<br>Dance Josey — 150 F.S., p. 51 |

## TONE COLOR

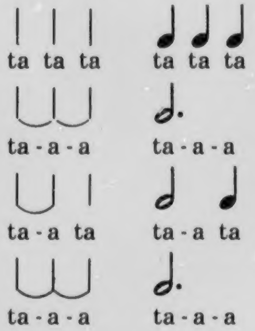
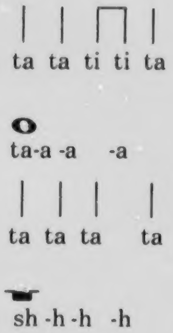
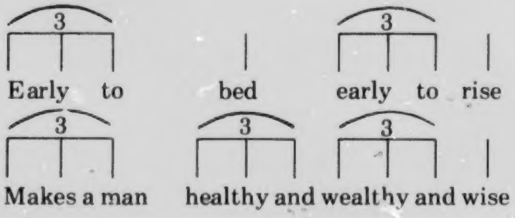
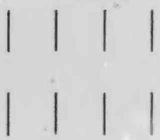
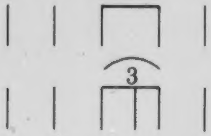
| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize the difference in tone color between the more common instruments of the orchestra. | Review and extend the work of the previous year.<br>Show pictures of the four families (e.g., strings, woodwinds, brass, percussion).<br>Listen to recordings which feature an instrument of each family. | See appropriate sections in recommended texts.<br>**Further sources:**<br>Once Upon a Sound — Jam Handy<br>— record and filmstrips of instrument families<br>**Records featuring:**<br>a. Violins: "Barcarolle" by Offenbach from **Tales of Hoffman** — **Adventures in Music**, grade 3, Vol. 1 (RCA)<br>b. Flute: "Badinerie" (Suite No. 2) by Bach — **Adventures in Music**, grade 3, Vol. 1 (RCA)<br>c. Trumpet: **Trumpet Tune** by Jeremiah Clarke (Purcell), $SB_4$ (listening), pp. 113 and 160<br>d. Various instruments:<br>**Carnival of the Animals** — Saint Saens<br>**Peter and the Wolf** — Prokofiev<br>**Tubby the Tuba**<br>**Meet the Instruments** — Bowmar (Publisher) |
| 2. Discover the use of different tone colors or instruments in suggesting character types. | Listen to, discuss and dramatize the parts played by different instruments in well-known compositions.<br>Draw pictures of the characters in each composition and display them next to a picture of the matching instrument. | **Recordings:**<br>**Peter and the Wolf** — Prokofiev<br>(piccolo — bird)<br>**Carnival of the Animals** — Saint Saens<br>(double bass — elephant)<br>**Meet the Instruments** — Bowmar (Publisher) |

# Year Three

## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Feel pulse of song or rhyme with inner hearing. | Review and extend the work of the previous year.<br>1. Speak and clap simple canons.<br>2. a) Walk while singing melody.<br>b) Walk and think melody.<br>c) Walk while singing melody.<br>d) Stop, and standing in place, think melody.<br>e) Walk while singing melody (equivalent to singing the song five times).<br>3. Elimination songs. | Note: For explanation of coding, e.g., $EM_2$, etc., please refer to key in Appendix A, p. 116.<br>1. All's well that ends well<br>The peacock said as he looked at his tail<br>All's well that ends well.<br>2. The racoon's tail is ring around<br>The possum's tail is bare<br>The rabbit has no tail at all<br>But a great big bunch of hair.<br>Old Joe Clark — $SB_3$, p. 5<br>Saraspunda — $EM_3$, p. 19 (p. 97)<br>Bingo — $EM_1$, p. 62 (T.E.) |
| 2. Read:<br> | Have children speak the rhythmic words. Then just clap the rhythm.<br>Note: Do not teach all the objectives at once. This is a year's work! | Example 1:<br> 4<br>4<br>ta ta ta sh<br>ta ti ti ta - a<br>ta tim-ri tim-ri ta<br>ta - a ta - a |

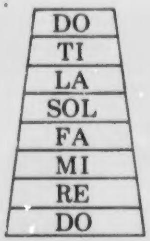
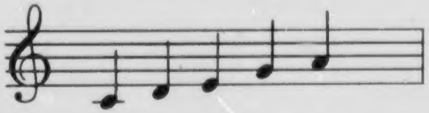
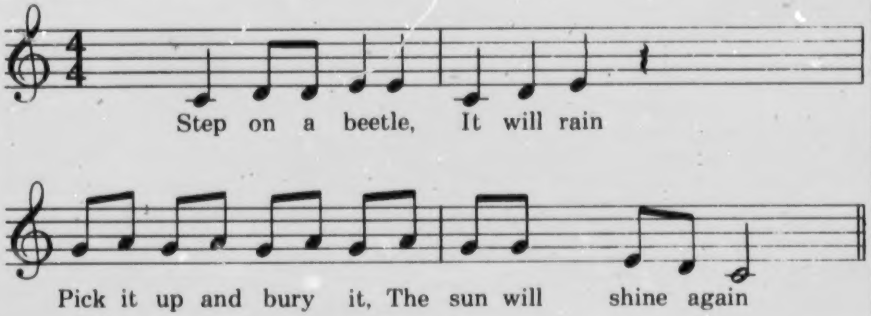
# RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | Example 2:<br><br> ta ta ta<br>ta ta ta<br>ta - a - a<br>ta - a - a<br>ta - a ta<br>ta - a ta<br>ta - a - a<br>ta - a - a<br>Example 3:<br><br> ta ta ti ti ta<br>ta-a -a -a<br>ta ta ta ta<br>sh -h -h -h |
| 3. Recognize the relationship of the triplet to the pulse (three equal sounds on one beat). | Chant speech patterns that utilize the triplet in relation to the beat. Use only "ta" and "triple ti" in the initial stages. | <br> 3<br>Early to<br>bed<br>3<br>early to rise<br>3<br>Makes a man<br>3<br>healthy and<br>3<br>wealthy and wise |
| 4. Notate simple rhythmic patterns dictated by the teacher. | The teacher establishes the beat by clapping or playing a steady beat for one measure. The rhythmic pattern is then played or clapped while the students write the pattern. Start with four beat patterns and extend the length gradually. | Teacher preparation:<br><br>Teacher dictates:<br><br> |

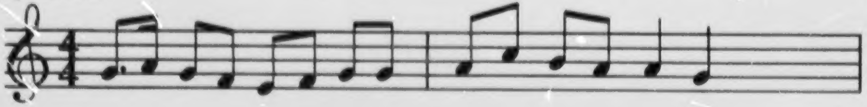
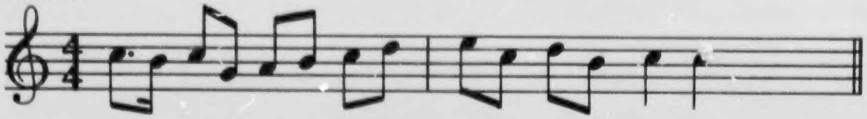
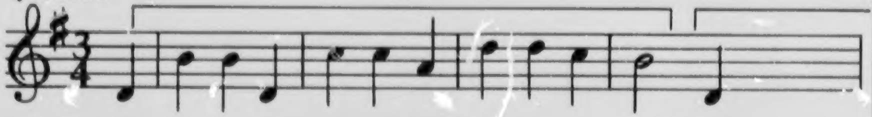
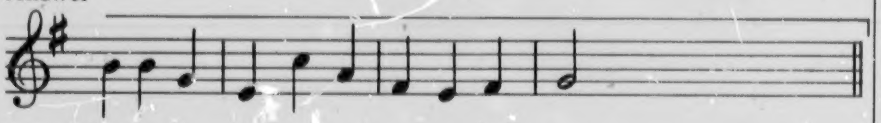
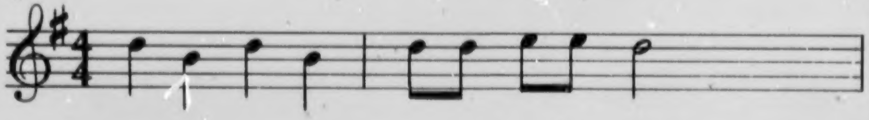
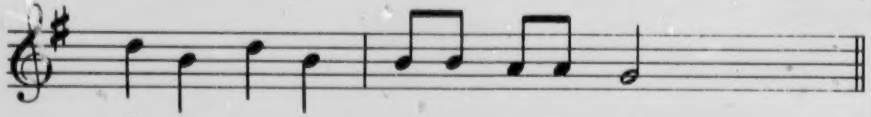
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. a) Recognize high "do" (do$^1$) and the term "octave", using hand signs and staff notation.<br>b) Read and write simple melodies using "do", "re", "mi", "sol", "la" and high "do" in keys of C, F and G.<br>c) Recognize an interval as the distance between two notes. | Review and extend the work of the previous year.<br>Sing songs with high "do" and an octave interval.<br>Use familiar song material to point out intervals such as the third and the octave. | Liza Jane — 150 F.S., p. 45<br>Harvest Song — EM$_3$, p. 61 (p. 62)<br>Barnyard Song — EM$_2$, p. 60 (p. 4)<br>La Cloche — EM$_3$, (p. 36)<br>**Octave on "do":**<br>Sarasponda — EM$_3$, p. 19 (p. 97)<br>Deaf Woman's Courtship — EM$_3$, p. 7 (p. 68)<br>**Thirds:**<br>Come Boating With Me — EM$_3$, p. 57 (p. 27)<br>The Cuckoo and The Donkey — EM$_3$, (p. 150) |
| 2. Recognize "fa" and "ti", in the context of a major scale in the key of C. | Echo play and sing short melodies with syllable and/or letter names.<br>Teacher plays melody on piano or another melody instrument; children sing back syllable and/or letter names. (Children play notes on melody instrument if there is one available for each child.)<br>Use hand signs* to demonstrate closeness of "fa" to "mi" and "ti" to "do".<br>*See appendix re hand signs, p. 121.<br>Note: Avoid repeated singing in the key of C at all levels. | **Scale songs:**<br>Taffy — EM$_1$, p. 158 (p. 32)<br>Holla-Hi! Holla-Ho! — EM$_4$, p. 22<br>Little Dove — MM$_3$, p. 27<br>**Melodies for echo play:**<br>Are You Sleeping? — EM$_3$, p. 100 (p. 132)<br>Michael Row the Boat Ashore — EM$_3$, p. 16 (p. 91)<br>Sur le Pont d'Avignon — EM$_3$, p. 149 (p. 23)<br>La Cloche — EM$_3$, (p. 36) |

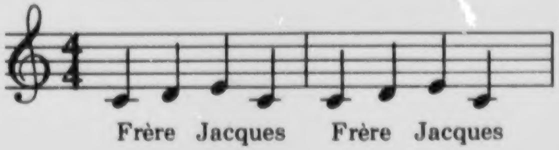
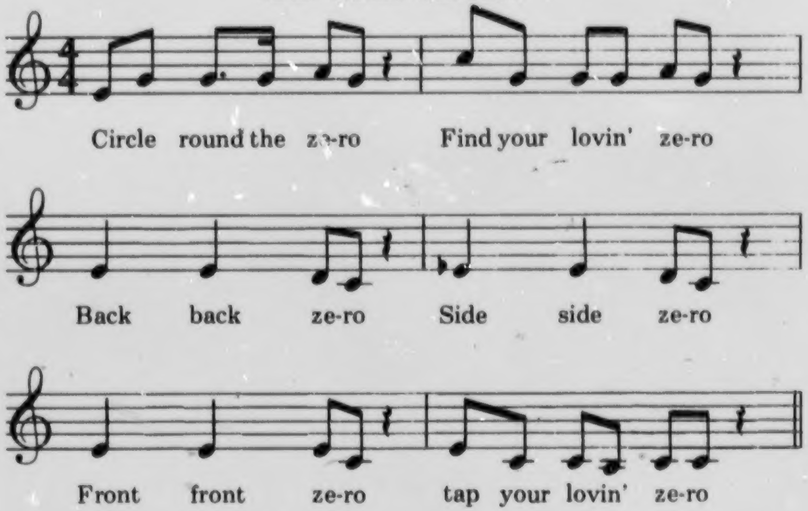
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 3. a) Sing and recognize aurally scale-wise patterns in different keys using syllable names.<br>b) Sing sequential scale exercises. | Identify aurally sequential scale-wise patterns in songs.<br>Use modulator, hand signs, instruments or notation to reinforce sequential patterns.<br>Modulator:  | Sequential scale pattern from song Come Boating With Me — $EM_3$, p. 57 (p. 27).<br>Using the modulator: do fa la; ti la sol; la sol fa; sol fa mi; fa mi re; mi re do.<br>(See section on sequentials – p. 103.) |
| 4. Create and notate short melodies from the five-note pentaton. | With a short poem and a given set of notes, have the children create a melody.<br>Teacher notates the melody on the chalkboard. (See Year Two for procedure.) | Poem: Step on a beetle,<br>It will rain<br>Pick it up and bury it<br>The sun will shine again.<br>Notes given: <br>Possible melody:   Step on a beetle, It will rain<br>Pick it up and bury it, The sun will shine again |

## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 5. Review the "home tone". | Through the question/answer technique, children can expand their vocal experience to include other meter and phrase lengths.<br>Teacher sings type two measure phrase ending on "sol". Child answers teacher with similar phrase ending on low "do" (later high "do"). | 8 beat phrase:<br>Question<br><br>Answer<br><br>$\frac{3}{4}$ time:<br>Question<br><br>Answer<br><br>$\frac{4}{4}$ time:<br><br> |

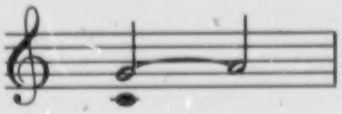
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 6. Distinguish aurally between major and minor modes. | Sing a song in the major mode, then in the minor mode. | Major:<br><br> Frère Jacques Frère Jacques<br>Minor:<br>Circle Round The Zero<br><br> Circle round the ze-ro Find your lovin' ze-ro<br>Back back ze-ro Side side ze-ro<br>Front front ze-ro tap your lovin' ze-ro |

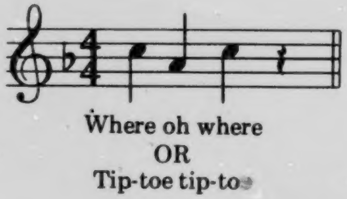
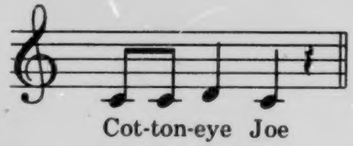
## HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Play and sing songs which use I, IV and $V_7$ harmony. | Review and extend the work of the previous year.<br>Children learn to accompany songs on autoharp, piano, bells or voice. | **Examples of I, IV, V, harmony:**<br>Down the River — $EM_3$, p. 24 (p. 118)<br>Step in Time — $MM_3$, p. 76<br>I'm Gonna Sing — $SB_1$, p. 31<br>Four in a Boat — $MM_3$, p. 162 |
| 2. Sing and play songs that use varied types of harmony. | Rounds or canons<br>Partner songs<br>Simple descants<br>Echo songs<br>Ostinati | **Suggested songs:**<br>1. Rounds:<br>Frère Jacques — $EM_3$, p. 100 (p. 132)<br>Kookaburra — $EM_4$, p. 11<br>For Health and Strength — $EM_3$, p. 63 (p. 5)<br>2. Songs which can be harmonized with an ostinato:<br>Hill an' Gully — $SB_3$, p. 121<br>There's a Little Wheel A-Turnin' — $EM_3$, p. 109 (p. 146)<br>Canoe Song — $EM_3$, p. 33<br>Land of the Silver Birch — $EM_3$, p. 35<br>Little David, Play on Your Harp — $SB_3$, p. 60<br>3. Songs with I-V harmony:<br>Polly Wolly Doodle — $SB_3$, p. 211<br>Sandy Land — $EM_3$, p. 30 (p. 32)<br>Go Tell Aunt Rhody — 150 F.S., p. 67<br>Old Joe Clark — $SB_3$, p. 5 |

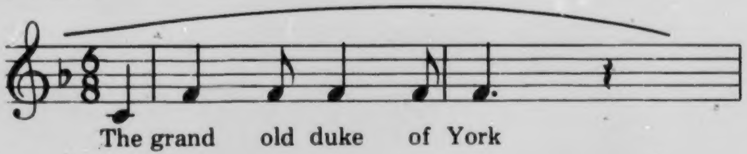
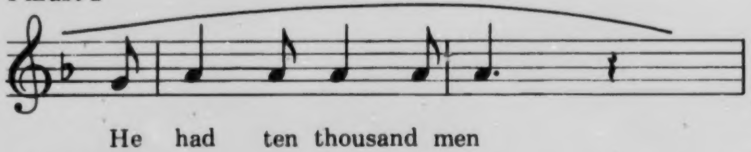
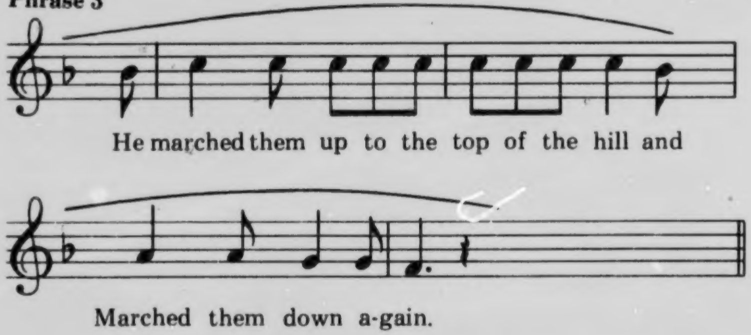
## HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | 4. Echo Songs:<br>Trail to Mexico — EM$_3$, p. 94<br>Old Texas — EM$_4$, p. 8<br>5. Partner Songs:<br>Tidy-O — Choksy, p. 154 and Liza Jane — 150 F.S., p. 45<br>Canoe Song — EM$_3$, p. 33 and Land of the Silver Birch — EM$_3$, p. 35<br>There's A Little Wheel A-Turnin' — EM$_3$, p. 109 (p. 146) and Ezekiel Saw the Wheel — More Partner Songs, p. 25<br>Frère Jacques — EM$_3$, p. 100 (p. 132) and Three Blind Mice — EM$_3$, (p. 133)<br>(See appendix listing on partner songs — **More Partner Songs** — by Beckman.)<br>6. Simple descants:<br>Kum Ba Yah — EM$_4$, p. 34<br>Bordun<br> |

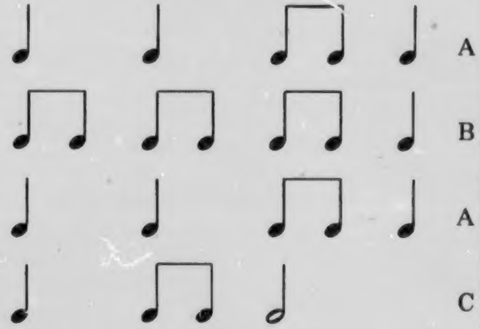
## HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 3. Continue to create accompaniments. | Using tone bells or melody instruments and a 5-note pentaton, create one or more ostinati patterns which can be played simultaneously. | Creating ostinati:<br>1. Use patterns from the song if possible.<br>2. Explore rhythmic patterns first with body and word rhythms.<br>e.g., Cotton-Eye Joe — $SB_2$, p. 213<br>Step 1 — Clap or patschen a steady beat as you chant words of the song.<br>Step 2 — Find a simple word rhythm to serve as the first ostinato.<br>i.e.,  Clap and chant over a steady beat.<br>3. Step 3 — Divide class; one group sings song and slaps knees on beat; other group chants or sings and plays ostinato.<br>Step 4 — Add other ostinati, one at a time.<br>i.e.,  |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize by sight, sound and movement the length of a phrase. | Review and extend the work of the previous year.<br>Using a short song:<br>1. Sing and mark phrases in the air deciding how many phrases in song. ⁀<br>2. Listen while teacher plays or sings song and clap once at each phrase ending.<br>3. See the melody (or rhythmic notation) on board and add phrase marks with a slur line.<br>4. With body, strike a different pose for each new phrase, e.g.,<br>Phrase 1 — arms outstretched<br>Phrase 2 — hands on hips<br>Phrase 3 — march in place | **Phrase 1**<br><br> The grand old duke of York<br>**Phrase 2**<br><br> He had ten thousand men<br>**Phrase 3**<br><br> He marched them up to the top of the hill and<br>Marched them down a-gain. |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 2. Improvise the contrasting themes for simple rondos.*<br>*Rondo: Musical form in the pattern of ABACAD, etc. | Use pentatonic songs or speech ensembles as the recurring theme A. Start with a 4 beat phrase. Teacher begins with theme A, student answers with theme B by improvising a contrasting theme and the teacher repeats theme A which is in turn followed by another student on theme C and so on. Body, speech or instrument sounds can be used. | Teacher chants introduction:<br>Riddle Riddle Riddle Ree<br>Clap an answer after me.<br>Teacher claps;<br>Pupil:<br>Teacher:<br>Pupil:<br><br> <br>Speech examples:<br>Teacher: FEE FI FO FUM<br> <br>1. Pupil: I smell the blood of an Englishman.<br>Teacher: FEE FI FO FUM<br>2. Pupil: Peanut butter on a bun. (8 beat phrase)<br>3. Pupil: Here comes Johnny playing his drum.<br>Note: Give student time to plan responses.<br>Reference: A Rimble in Rondo — EM$_3$, p. 120 |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 3. Create simple introductions, interludes and codas. | Have children compose their own introductions, interludes and codas using rhythmic and melodic fragments of the song (see p. 45, #3). | **Songs:**<br>Rain Dance Song — $MM_3$, p. 15<br>Waterbound — $SB_3$, p. 221<br>Canoe Song — $EM_3$, p. 33<br>All Night, All Day — Choksy, p. 179 |
| 4. Explore pentatonic improvisation to create contrasting sections of music. | Using a pentatonic scale, the children can improvise:<br>1. different ostinati, or<br>2. different melodies for contrasting sections as in the rondo (ABACAD, etc.) form. | **Theme A**:<br>Sing a song<br>sol la sol 𝄽<br>Play a song<br>sol la sol 𝄽<br>Use the pen- ta- ton- ic and you<br>sol sol la la sol sol mi mi<br>Can't go wrong<br>sol sol do 𝄽<br>Alternate ending: sol sol do (high) 𝄽<br>**Theme B**:<br>Children improvise for eight beats on instruments in the pentatonic. |
| 5. Introduce rounds and canons* as a song form.<br>*In a canon the song is sung against itself. One part begins later and ends later. The song is sung only once. (In a round the song is repeated a number of times.) | Procedure:<br>1. Establish the melody before trying to sing it as a round.<br>2. Children sing the song against the teacher.<br>Instruments can be used to play the song or parts of the round can be played as ostinati. | **Songs:**<br>The Wise Old Owl — $EM_3$, p. 103 (p. 134) and others listed on the same page<br>A Ram Sam Sam — $SB_3$, p. 13 |

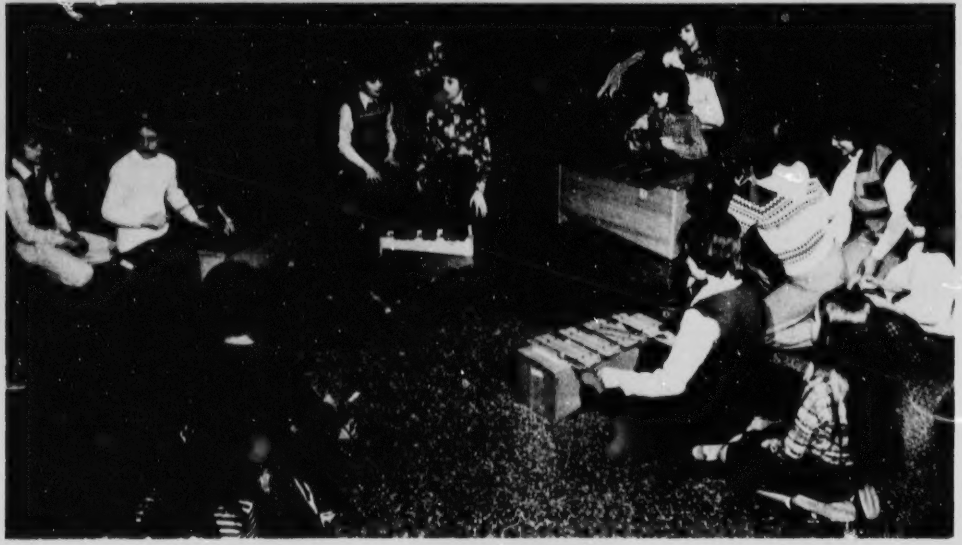
## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
|  | 3. Divide class into two groups and sing as a round.<br>Note: Make sure the children do not outshout each other! Sing with good tone. |  |

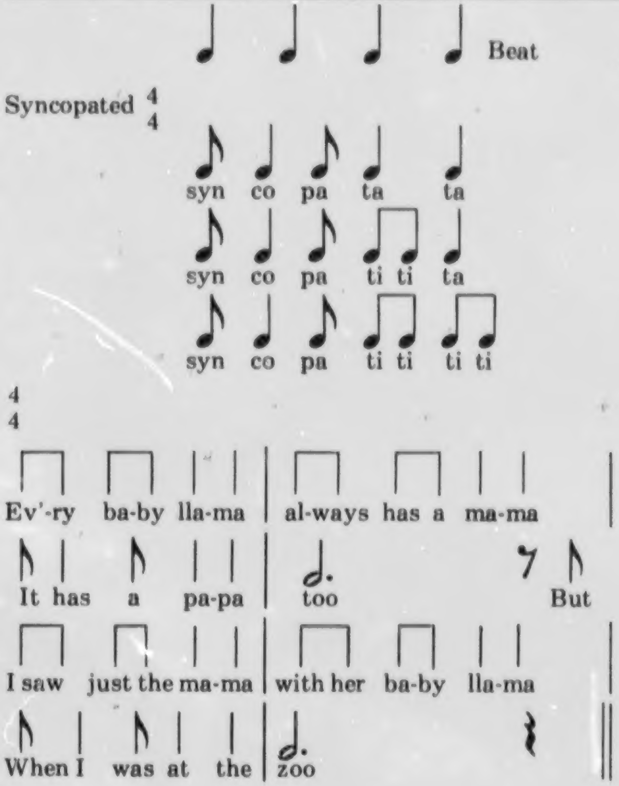
## TONE COLOR

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| Identify the commonly known instrument families by sound and appearance.<br>String<br>Woodwind<br>Brass<br>Percussion | Review and extend the work of the previous year.<br>Listen to recordings that feature these instruments.<br>Arrange in-school demonstrations and concerts.<br>Attend concerts. | **Recordings:**<br>**Instruments of the Orchestra** — RCA<br>**Meet the Instruments** — Bowmar Records<br>**Once Upon a Sound** — Jam Handy (record and filmstrips)<br>**Conn Quizz** — available from Northwest Piano Co. |

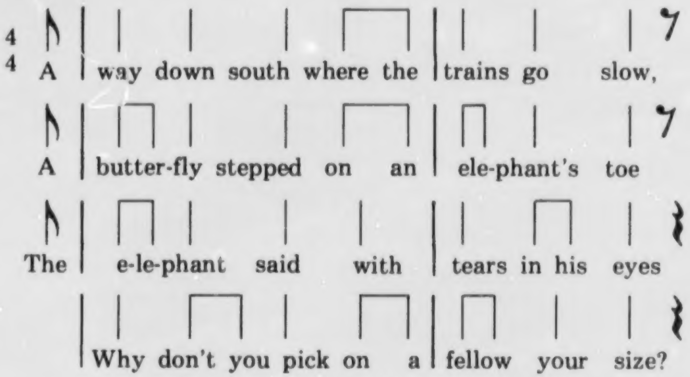
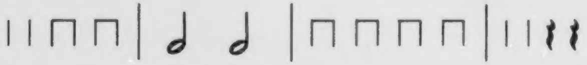
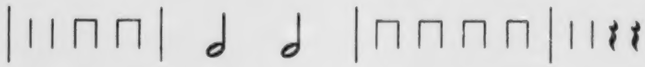
# Year Four



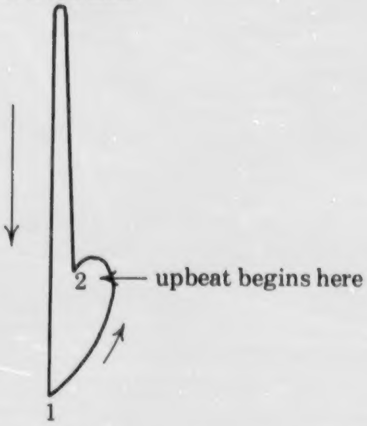
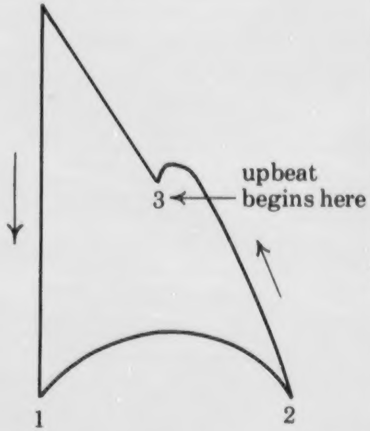
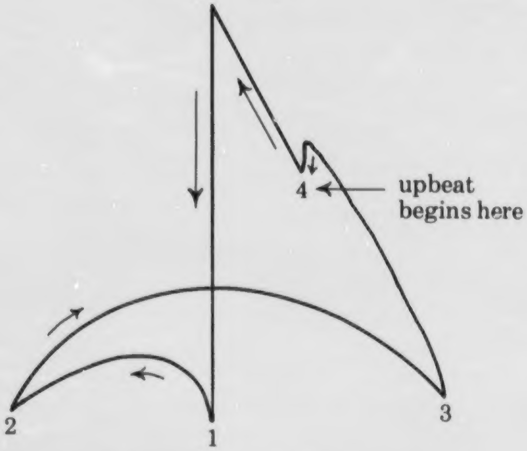
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| <br>1. Be able to read and write syncopated rhythms. | Review and extend the work of the previous year.<br>Experience even, uneven, and syncopated rhythms through:<br>— echo clapping<br>— reading rhythmic notations from board<br>— reading from song books<br>Add rhythmic notation to words of poem or speech sequence.<br>Put poem or speech on board, let children write rhythm. | Note: For explanation of coding, e.g. $EM_2$, etc., please refer to key in Appendix A, p. 116.<br> Beat<br>Syncopated 4/4<br>syn co pa ta ta<br>syn co pa ti ti ta<br>syn co pa ti ti ti ti<br>4/4<br>Ev'-ry ba-by lla-ma al-ways has a ma-ma<br>It has a pa-pa too But<br>I saw just the ma-ma with her ba-by lla-ma<br>When I was at the zoo<br>**Songs:**<br>This Train — $EM_4$, p. 131<br>Canoe Song — $EM_3$, p. 33<br>Song of the Pioneers — $MM_4$, p. 30 |

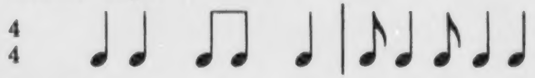
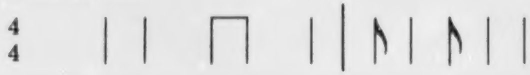
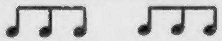
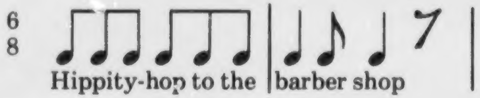
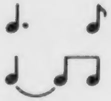
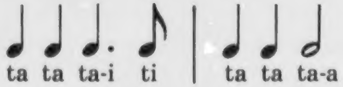
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 2. Recognize the eighth rest. | Chant and read speech patterns that contain the eighth rest.<br>Sing songs that contain the eighth rest. |  4<br>4<br>A way down south where the trains go slow,<br>A butter-fly stepped on an ele-phant's toe<br>The e-le-phant said with tears in his eyes<br>Why don't you pick on a fellow your size? |
| 3. Recognize aurally and visually a song that starts on the upbeat (anacrusis). | Refer to a familiar song. Point out that the final bar is completed by the upbeat in the first measure. | **Songs:**<br>Vreneli — $EM_4$, p. 48<br>The Riddle Song — $EM_4$, p. 97 |
| 4. Read rhythm canons. | | Group I<br><br>Group II<br><br>Follow Me — $EM_4$, p. 162 |

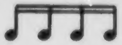
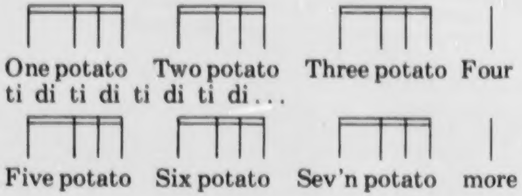
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 5. Conduct $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$. | Class mirrors teacher's conducting as they sing.<br>Student conductors should practise giving the class one beat before they are expected to come in.<br>Draw conducting patterns on the board or paper.<br>Use simple and familiar songs. | TWO PULSE<br><br> 2<br>upbeat begins here<br>1<br>THREE PULSE<br><br> upbeat begins here<br>3<br>1<br>2<br>FOUR PULSE<br><br> 4<br>upbeat begins here<br>2<br>1<br>3 |

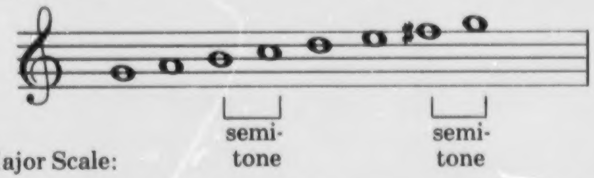
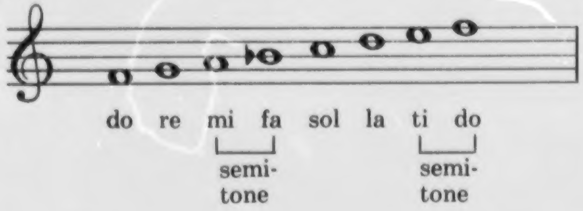
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 6. Notate more difficult rhythmic patterns dictated by the teacher. | Clap or walk rhythms first to feel the basic beat with the body. | Teacher claps:<br><br>Child writes:<br> |
| 7. Recognize $\frac{6}{8}$ time. | 1. Sing songs in $\frac{6}{8}$ time.<br>2. Move, clap and mark the beat $\frac{6}{8}$ ♩. ♩.<br>3. Subdivide the beat and clap or tap the eighth notes.<br><br>4. Clap and write rhythms in $\frac{6}{8}$ time. | EM$_4$, p. 51 (T.E.) — Helps for Teacher<br>**Examples:**  <br>**Rhyme:**<br>**Songs:**<br>Me and My Brother, Oliver Lee — SB$_4$, p. 131<br>Where is John? — EM$_4$, p. 50<br>Call John the Boatman — EM$_4$, p. 51<br>Fiddle-dee-dee — EM$_2$, (p. 8) |
| 8. a) Recognize aurally the dotted quarter note followed by the eighth note.<br>b) Read and write ♩. ♪ | Show on board that dotted quarter ( ♩. ) is the same as a quarter note followed by one eighth note.<br>i.e.,  | Use time names such as:<br> <br>Dotted quarter in song:<br>Fiesta Day — MM$_4$, p. 10<br>Stodola Pumpa — EM$_4$, p. 176<br>A Scottish Lullaby — SB$_4$, p. 120 |

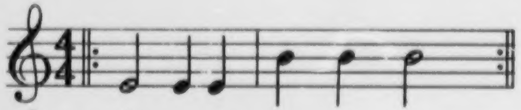
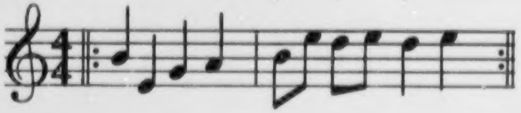
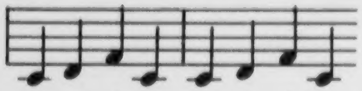
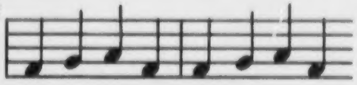
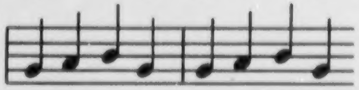
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 9. a) Recognize the pattern of four sixteenth notes.<br>b) Read and write<br> | Sing songs and chant speech patterns using the sixteenth pattern. |  One potato Two potato Three potato Four<br>ti di ti di ti di ti di . . .<br>Five potato Six potato Sev'n potato more<br>**Songs:**<br>This Train — $EM_4$, p. 131<br>The Happy Plowman — $EM_4$, p. 56<br>Ging Gong Gooli — $SB_4$, p. 158 |

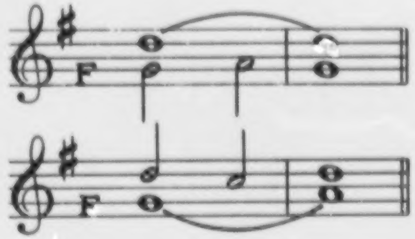
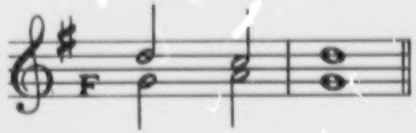
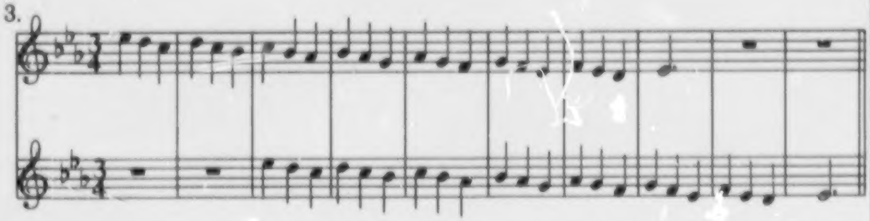
# MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize tone, semitone and ♯, ♭, ♮, signs. | Review and extend the work of the previous year.<br>Using the keyboard, or Orff instruments, begin the scale on G and let children discover where the F♯ is needed to replace F. Do the same with the F scale. (Replace B with B♭.) | G Major Scale:<br><br> <br>F Major Scale:<br><br> |
| 2. a) Recognize low "sol" ($S_{,}$) and be able to use this note in creating and reading music. | Sing songs which include $S_{,}$.* <br>Teacher sings or plays a question ending on $S_{,}$ and students answer ending on "do". | **Songs:** (low "sol")<br>Vreneli — $EM_4$, p. 48<br>For Health and Strength — $EM_3$, p. 63 (p. 5) or $MM_3$, p. 142<br>Scotland's Burning — $EM_2$, p. 28 (p. 38)<br>Cotton-Eye Joe — Choksy, p. 166 or $SB_2$, p. 213<br>Amazing Grace — $SB_4$, p. 119 |
| b) Recognize the interval of a fourth and a fifth. | Use modulator and staff. Locate intervals in familiar songs.<br>*See appendix re hand signs, p. 121. | |

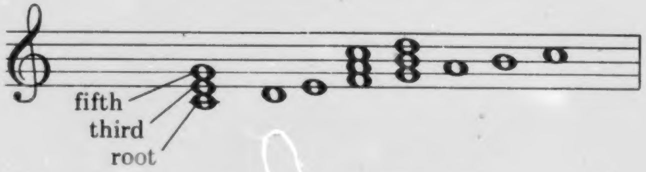
## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 3. Recognize low "la" ($L_l$) and be able to use this note in creating and reading music. | Sing songs which include $L_l$.<br>Sing songs which emphasize the finality of "la" (minor).<br>Teacher sings or plays a question ending on "mi", and students give an answer ending on "la". Student partners follow the same procedure. | **Songs:**<br>The Happy Plowman — $EM_4$, p. 56<br>Canoe Song — $EM_3$, p. 33<br>Cotton-Eye Joe — Choksy, p. 166<br>Hold On — $SB_4$, p. 81 |
| 4. Recognize the minor pentatonic in the keys of E, D and A. | 1. Sing and create suitable ostinati and melodies in these keys.<br>2. Create accompaniments: using tone bells or melody instruments and a 5-note pentaton (see appendix for minor pentatonic scales), create one or more ostinato patterns which can be played simultaneously. | **Songs:**<br>Follow the Drinkin' Gourd — $EM_5$, p. 84<br>Canoe Song — $EM_3$, p. 33<br>Wayfaring Stranger — Choksy, p. 135<br>Land of the Silver Birch — $EM_3$, p. 35<br>Ostinato 1 <br>Ostinato 2  |
| 5. Transpose to the keys of C, F and G. | Have children transpose simple songs and familiar song fragments from the key of C to F or G. | Step on a Beetle (See p. 53 of this guide.)<br>Example:<br>Frère Jacques — $EM_3$, p. 100 (p. 132)<br>C: <br>F: <br>G: <br>Also — Hot Cross Buns<br>Mary Had a Little Lamb |

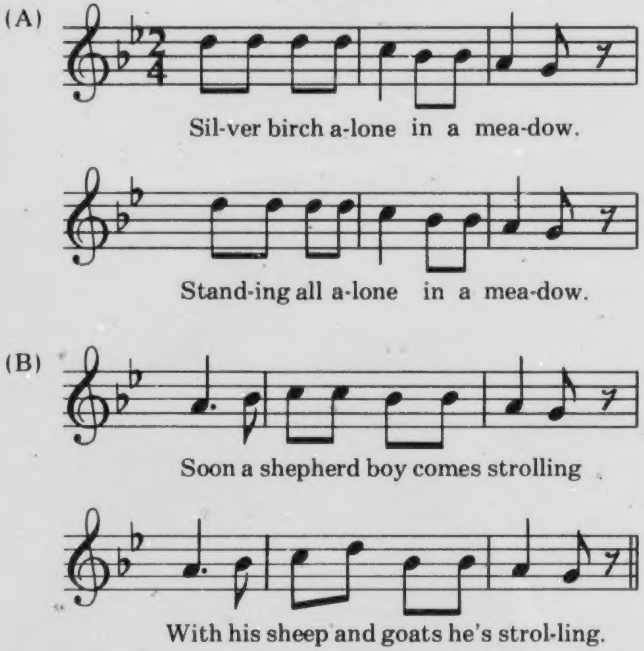
# HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | Review and extend the work of the previous year. | |
| 1. Continue part singing and playing. | 1. Two-tone exercises with hand signs, one part sustained against a moving part. | 1.  |
| | 2. Both parts moving. | 2.  |
| | 3. Sequentials in rounds. | 3.  |
| | 4. Continue singing and playing descants, ostinati, rounds, canons, and partner songs. | **Songs:**<br>The Caravan -- $EM_5$, p. 58<br>The Yodlers' Carol — $EM_4$, p. 190<br>This Land Is Your Land — $SB_3$, p. 220 or $EM_5$, p. 2 |

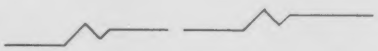
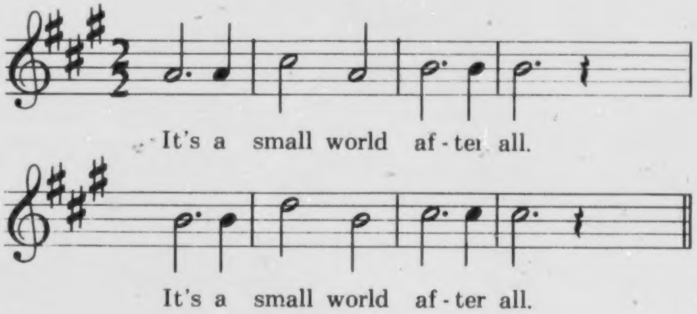
## HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 2. Recognize the structure of the primary chords in the keys of C, F and G. | **Key of C**<br>Play a root chord on the piano on C.<br>Children try to find the notes of the chord on the melody instruments starting on C.<br>Then have them do the same starting on F and G.<br>Repeat in the keys of F and G. |  <br>Write out primary chords in keys of F and G.<br>**Songs:**<br>Kum Ba Yah — EM$_4$, p. 34<br>When The Saints Go Marching In — SB$_4$, p. 56<br>Marching To Pretoria — EM$_4$, p. 132 |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Identify AB, ABA and rondo* forms in songs and listening selections.<br><br>*Rondo: Musical form in the pattern of ABACAD, etc. | Review and extend the work of the previous year.<br><br>This can be incorporated into a listening activity as follows:<br>1. Familiarize the children with the first theme (A).<br>2. When it appears, children respond in some way (i.e., sing, clap, play a rhythm instrument, do actions).<br>3. Familiarize the children with the second theme (B).<br>4. Divide class into two groups. Each group responds to their own theme. | Example of AB song form:<br><br>The Silver Birch<br> (A)<br>Sil-ver birch a-lone in a mea-dow.<br>Stand-ing all a-lone in a mea-dow.<br>(B)<br>Soon a shepherd boy comes strolling<br>With his sheep and goats he's strol-ling.<br><br>The above tune is used as a theme in the 4th movement of Tchaikovsky's Symphony No. 4, **(Adventures in Music, grade 6)** — RCA.<br><br>**Examples of AB Form:**<br><br>Pay me My Money Down — $SB_4$, p. 9<br><br>Marching To Pretoria — $EM_4$, p. 132 |

## FORM

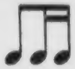
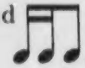
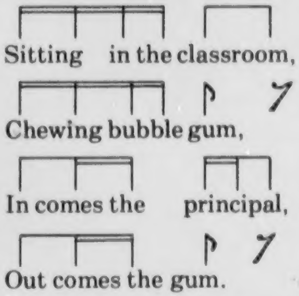
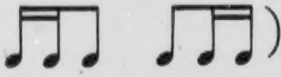
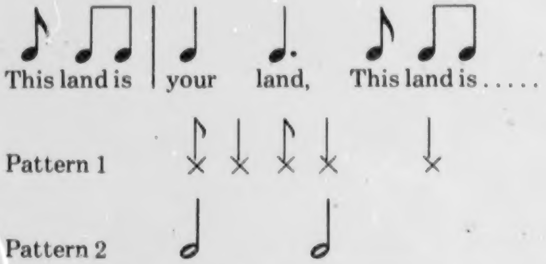
| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | Create simple movements or dances to show the form of the music.<br>Using a dance-like tune with (A) and (B) sections, children do one movement or step for section A and a contrasting movement for section B. | **Examples of ABA song form:**<br>We Sing of Golden Mornings — EM$_4$, p. 26 AABA<br>All Through the Night — MM$_4$, p. 13 AABA<br>Skye Boat Song — MM$_4$, p. 162 ABA<br>**Example of a rondo form:**<br>Romanze from Eine Kleine Nachtmusik — Mozart — **Adventures in Music,** Vol. 1, grade 4 (RCA)<br>**Dance tunes:**<br>The Crested Hen — EM$_4$, p. 75<br>Gustaf's Skoal — EM$_4$, p. 75 |
| 2. Recognize aurally melodic sequences. | Have students map the sequences.<br> | **Melodic sequence:**<br>It's a Small World — EM$_4$, p. 24<br> It's a small world af-ter all.<br>It's a small world af-ter all.<br>Sequential pattern repeated one note higher.<br> <br>**Song:**<br>Come Boating With Me — EM$_3$, p. 57 (p. 27) |

## TONE COLOR

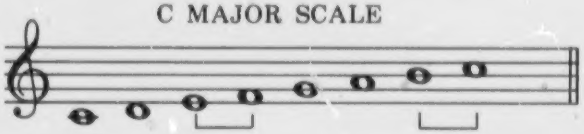
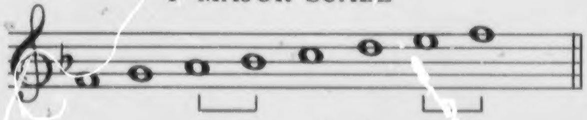
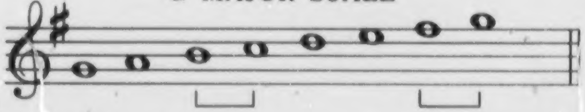
| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize that tone color and mood in music are closely related. | Review and extend the work of the previous year.<br>Suggest that music which is quiet in mood (e.g., about the sea, wind, sleep, etc.) frequently uses combinations of stringed instruments, woodwinds and harp.<br>Suggest that music which is full and powerful frequently uses all four orchestral families or full brass, woodwind and percussion sections. | **Listening:**<br>Dialogue of the Wind and the Sea (La Mer) — Debussy**<br>Clair de Lune — Debussy**<br>Lullaby (Hansel and Gretel) — Humperdink*<br>The Pond — Eves, SB$_4$, p. 28<br>Washington Post March — John P. Sousa*<br>Semper Fidelis — John P. Sousa*<br>Hoedown (Rodeo) — Copeland* |
| 2. Recognize the differences of individual instruments. | Utilize records, pictures, films, games, demonstrations, and performing groups. | |
| 3. Differentiate between soprano and alto voices in two-part music. | Use examples of two-part songs and soprano and alto Orff instruments, recorders. | **Songs:**<br>Kum Ba Yah — MM$_4$, p. 123 (record) and EM$_4$, p. 34<br>Ging Gong Gooli — SB$_4$, p. 158<br>**Listening:**<br>A Scottish Lullaby — SB$_4$, p. 120<br>***Exploring Music, Listening Series**<br>****Music of the Sea and Sky** — Bowmar Orchestral Library (Department of Education Library) |

# Year Five

## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | Review and extend the work of the previous year. | Note: For explanation of coding, e.g., $EM_2$, etc., please refer to key in Appendix A, p. 116. |
| 1. Identify beat, accent and meter. Aurally identify meter of songs. | Let children listen to a song and decide if it is in duple ($\frac{2}{4}$, $\frac{4}{4}$) or triple ($\frac{3}{4}$) meter. | **Songs:**<br>Streets of Laredo — $SB_5$, p. 179<br>Old Farmer John — $EM_5$, p. 164<br>Sakura — $SB_5$, p. 80<br>Marianina — $EM_5$, p. 54<br>Riding Together — $EM_5$, p. 53 |
| 2. Recognize  and  | |   Sitting in the classroom,<br>Chewing bubble gum,<br>In comes the principal,<br>Out comes the gum. |
| 3. Play and sing more complicated ostinati.<br>a) 8 beat ostinatos<br>b) ostinati using all known rhythmic patterns | One group sings and one group plays or claps. This can be developed to involve three groups where one sings and two clap or play different patterns. (See ostinato exercises in Year Two including syncopation and ). | This Land Is Your Land — $EM_5$, p. 2<br>  This land is<br>your<br>land,<br>This land is . . . . .<br>Pattern 1<br>Pattern 2 |

# MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Identify home tone from the major key signatures. | Review and extend the work of the previous year.<br>Teach children the following rules for finding "do":<br>— The last flat is "fa" of the key.<br>— The last sharp is "ti" of the key. | **Key Signature Song** (to tune of "The Farmer in the Dell")<br>The last flat is "fa",<br>The last sharp is "ti",<br>If I can't remember that,<br>There's something wrong with me.<br>The last flat is "fa",<br>The last sharp is "ti",<br>When there are no flats,<br>Or sharps,<br>The home tone is C. |
| 2. Write major scales in C, F and G. | 1. Play scale on melodic instruments.<br>2. Write scale on staff. | C MAJOR SCALE<br><br>F MAJOR SCALE<br><br>G MAJOR SCALE<br> |

## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 3. Recognize the minor scale. | 1. Sing the major scale from "do" to "do", up and down.<br>2. Extend the major scale down to low "la".<br>3. Now sing from "la" to "la" up and down. Use modulator and hand signs. Identify minor scale patterns in songs. | Major do<br>ti<br>la la — natural minor<br>sol sol<br>fa fa<br>mi mi<br>re re<br>do do<br>ti<br>la<br>**Songs:**<br>Follow the Drinkin' Gourd — EM$_5$, p. 84<br>Shalom, Chaverim — EM$_5$, p. 66 |
| 4. Practise and improve skills in reading melodies utilizing the elements of rhythm and melody introduced in former years. | Melodies utilizing $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ rhythms.<br>Melodies utilizing the major scale including $S_{,}$ and $L_{,}$. | |

## HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| Sing in two-part harmony. | Review and extend the work of the previous year.<br>1. Use hand signs to do exercises in two-part singing.<br>2. To begin with, use songs with simple harmony parts in thirds.<br>3. Later, try more difficult harmony parts in 6ths and other intervals.<br>4. Create harmony parts by ear to familiar melodies preferably in 3rds and 6ths. | **Songs:**<br>Sweet Potatoes — EM$_5$, p. 98<br>Jingle, Jangle, Jingle — EM$_5$, p. 146<br>Somebody's Knocking at Your Door — EM$_5$, p. 90<br>So Long — EM$_5$, p. 138<br>Rain, Rain, Go Away — SB$_5$, p. 92<br>Marianina — EM$_5$, p. 54<br>Shenandoah — EM$_5$, p. 44<br>The Hammer Song — SB$_5$, p. 87<br>Old Farmer John — EM$_5$, (p. 164) |

## FORM

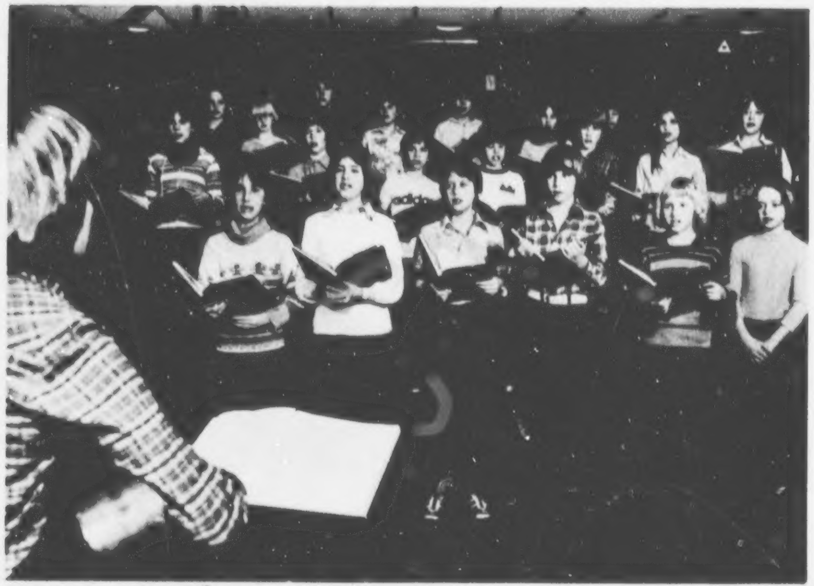
| Objectives | Experiences & Activities | Examples |
|---|---|---|
| Recognize the following song forms:<br>Ballads<br>Spirituals<br>Sea Shanties<br>Folk Songs<br>Composed Songs | Explore the background of the songs including the context in which they are sung.<br>Re-enact the settings of dramatic songs such as shanties or ballads. | For examples, consult index of music series. |

Utilize pages 89-90 in Year Six as additional material for this level.

## TONE COLOR

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize that characteristic sounds found in ethnic music are frequently identified with certain instruments. | Review and extend the work of the previous year.<br>Explore music of local ethnic groups.<br>Music of Africa uses:<br>drums<br>sticks<br>percussion<br>Music of Latin America uses:<br>castanets<br>maracas<br>tambourines<br>guitars | Mary Ann — $EM_5$, p. 190<br>**Folk Songs of Africa** (filmstrip, record and book)*<br>**Folk Songs of Latin America** (filmstrip, records and book)* |
| 2. Recognize that tone color of individual instruments can be changed by using mutes, resonators, and amplifiers. | Utilize records and live demonstrations to illustrate these effects. | **Listening:** Erb: "The Seventh Trumpet" — $SB_5$, p. 98 |
| 3. Recognize soprano, alto, tenor, and bass voicing. | Listen to records and invite other performing groups to your school. | *Bowmar Records |

# Year Six



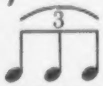
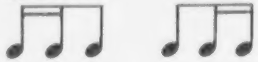
# RHYTHM

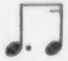
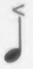
## Experiences & Activities

Review and extend work of the previous year.

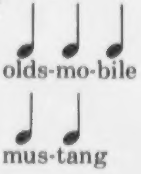
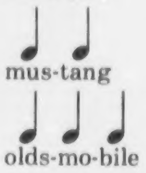
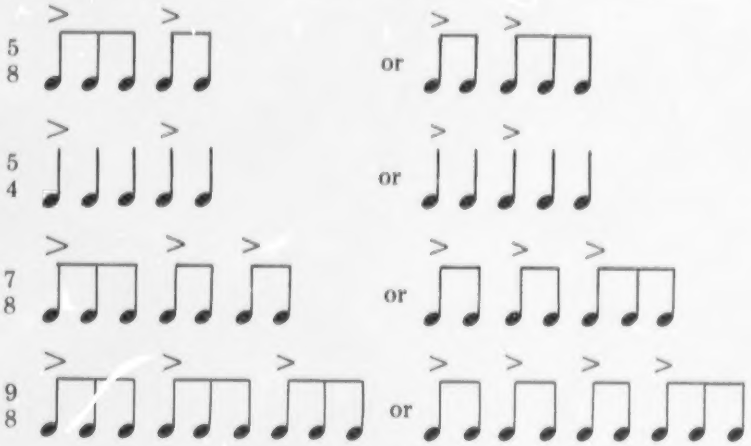
Note: For explanation of coding, e.g., $EM_2$, etc., please refer to key in Appendix A, p. 116.

1. Review and increase skills in playing, reading and notating rhythms utilizing the following previously introduced elements.
2. Where weaknesses are identified, review should be undertaken at the appropriate year. Additional activities can be developed to reinforce previously learned concepts.

| | |
|---|---|
| quarter note | ♩ |
| quarter rest | 𝄽 |
| eighth notes | ♫ ♪ |
| half note | 𝅗𝅥 |
| half rest | 𝄼 |
| dotted half note | 𝅗𝅥. |
| dotted quarter note | ♩. |
| whole note | 𝅝 |
| whole rest | 𝄻 |
| sixteenth notes | ♬♬ |
| eighth rest | 𝄾 |
| triplet or "triple-ti" |  |
| eighth and sixteenth |  |
| fermata (pause) | 𝄐 |

| | |
|---|---|
| dotted eighth and sixteenth |  |
| syncopated rhythms | |
| rhythmic canons | |
| rhythmic ostinati | |
| beat | |
| accent |  |
| meter | |
| different tempos | |
| time signature | $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ |
| meter 5, 7 and 9 | |
| bar line | \| |
| measure | |
| repeat sign | 𝄇 𝄆 |

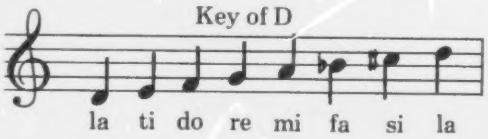
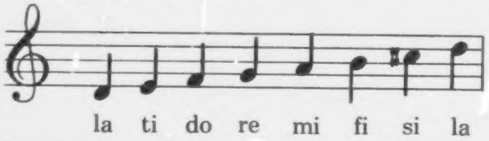
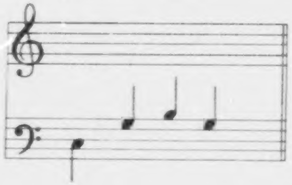
## RHYTHM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 3. Recognize augmentation and diminution as ways to a basic rhythm. | Use any pentatonic song to demonstrate this concept. Have half of the class sing the song at the regular tempo and the other half sing it twice (diminution) and/or half as fast (augmentation). Keep the beat uniform. | **Songs:**<br>Old Abram Brown — $MM_6$, p. 68; $EM_6$, p. 52 (p. 51)<br>Ghost of Tom — $EM_6$, p. 202<br>Use a known round.<br>Diminution and augmentation — $EM_6$, p. 203 (T.E.) |
| 4. Recognize that meters such as 5, 7, and 9 are made up of duple and triple rhythmic patterns. | Have the child clap one measure of 2's and one measure of 3's — combine the two to produce measures in 5.<br>— relate 3's to a three syllable word such as "olds-mo-bile", 2's to a two syllable word such as "mus-tang"<br>— clap and say:  <br>— reverse, clap and say:  |  |

## MELODY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Practise and improve skills in playing, reading and notating melodies utilizing the following previously introduced elements:<br>Step/Skip/Repeated<br>Major Pentatonic — letter names and "sol"/"fa"<br>Intervals: octave<br>3rd<br>4th<br>5th<br>Major scale: letter names and "sol"/"fa"<br>Home tone<br>Semitone/tone<br>Minor Pentatonic in keys of C, F and G<br>Key signatures in major keys<br>Natural minor | Review and extend work of the previous year.<br>Where weaknesses are identified, review should be undertaken at the appropriate level. | |
| 2. Recognize the harmonic and melodic minor scales. | Sing and analyze songs based on the harmonic or melodic minor scales.<br>Improvise and create melodies using the notes of these two scales.<br>Practise singing the "sol"/"fa" syllables of song fragments. | **Harmonic Minor:**<br>Tutu Maramba — MM$_6$, p. 66<br>Minka — EM$_6$, p. 96<br>Hahvah, Nahgeelah — SB$_6$, p. 243<br>**Melodic Minor:**<br>The Peddler — EM$_6$, p. 94 (melodic and harmonic) |

# MELODY

<table>
<tr><th>Objectives</th><th>Experiences & Activities</th><th>Examples</th></tr>
<tr><td></td><td></td><td>
<b>Natural Minor:</b><br>
Come to the Land — $EM_6$, p. 18<br>
Johnny Has Gone for a Soldier — $EM_6$, p. 38<br>
<b>Harmonic Minor Scale:</b><br>

<br>
<b>Melodic Minor Scale:</b><br>

<br>
natural minor contains C♮
<table>
<tr><th>Natural Minor</th><th>Melodic Minor</th><th>Harmonic Minor</th></tr>
<tr><td>la</td><td>la</td><td>la</td></tr>
<tr><td></td><td>si↘</td><td>si</td></tr>
<tr><td>sol</td><td>sol</td><td></td></tr>
<tr><td></td><td>fi</td><td></td></tr>
<tr><td>fa</td><td>fa</td><td>fa</td></tr>
<tr><td>mi</td><td>mi mi</td><td>mi</td></tr>
<tr><td>re</td><td>re re</td><td>re</td></tr>
<tr><td>do</td><td>do do</td><td>do</td></tr>
<tr><td>ti</td><td>ti ti</td><td>ti</td></tr>
<tr><td>la</td><td>la la</td><td>la</td></tr>
</table>
</td></tr>
<tr><td>3. Identify the bass clef in relation to the grand staff.</td><td>Play suitable ostinati written in the bass clef (on bass xylophone, metallophone piano or timpani).</td><td></td></tr>
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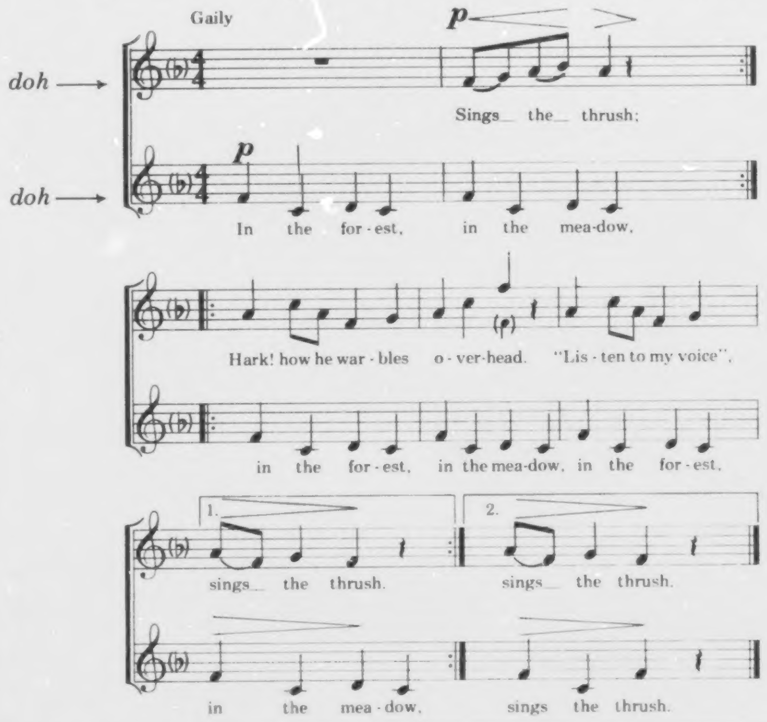
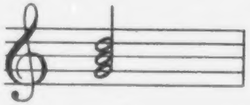
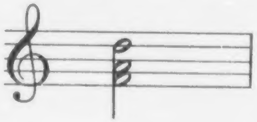
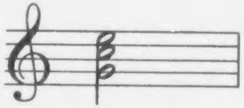
## HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Practise and improve skills in:<br>– Melody/Accompaniment<br>– Chord Changes<br>– Ostinato: major and minor pentatonic<br>– Part Singing<br>– Accompaniment: I, IV, V, $V_7$ in the keys of C, F, and G | Review and extend the activities of the previous year. | |
| 2. Continue more difficult singing and playing in parts. | Practise shifting from melody to simple harmony within a song.<br>i.e., One part sings melody while the other part sings harmony. When the teacher indicates, the parts interchange. | e.g., Frère Jacques — $EM_3$, p. 100 (p. 132)<br>"Hear the Black Birds Sing" from **Bicinia Hungarica: 22 Two-Part Exercises**<br> Gaily<br>doh →<br>doh →<br>Sings the thrush;<br>In the for-est, in the mea-dow,<br>Hark! how he war-bles o-ver-head. "Lis-ten to my voice",<br>in the for-est, in the mea-dow, in the for-est,<br>1.<br>2.<br>sings the thrush. sings the thrush.<br>in the mea-dow, sings the thrush. |

## HARMONY

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | Vocal chording.<br>Students divide into groups and sing primary chords as accompaniments to songs.<br>Students respond vocally to chord indications of teacher. | Class is divided into 3 sections.<br>Teacher indicates with fingers:<br>1 Finger — Chord I (G)<br><br>5 Fingers — Chord V (D)<br><br>4 Fingers — Chord IV (C)<br> |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize the following:<br>Phrase (same/different)<br>Song forms: verse/refrain<br>ABA<br>ABAC<br>Round/Canon<br>Ballad<br>Spiritual<br>Shanty<br>Introduction<br>Interlude<br>Coda<br>Sequence<br>Folk/Composed | Review and extend the work of the previous year. | |
| 2. Recognize the following forms:<br>Theme and Variations<br>**Fugue**<br>Overture<br>Concerto | **Fugue:**<br>Play or sing theme of "subject" wherever possible.<br>**Theme and Variations:**<br>Discuss the ways in which a theme can be changed or varied such as:<br>change the rhythm<br>change to minor<br>add notes<br>add or change instruments<br>change tempo and dynamics<br>change register | **Fugue:**<br>Little Fugue in G Minor: Bach — **Adventures in Music**, Vol. 1, grade 6<br>Fugue in G: Buxtehude — $SB_6$, p. 249<br>**Theme and Variations:**<br>Piano Quintet in A — $EM_6$, p. 93<br>"The Trout" by Schubert — **Exploring Music, Listening Series**<br>Suite No. 5 — "The Harmonious Blacksmith": Handel — $SB_6$, p. 137 |

## FORM

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | **Concerto**<br>Discuss the relationship of soloist in the concerto, to the orchestra, and for which instruments are most concertos written.<br>**Overture:**<br>Discuss the function of an overture and compare to an introduction to a song. | **Concerto:**<br>Piano Concerto No. 1: Beethoven — SB$_6$, p. 153<br>**Overture:**<br>William Tell Overture: Rossini — EM$_6$, p. 25<br>Die Meistersinger Overture: Wagner — SB$_6$, p. 59<br>Trumpet Concerto, Mov. 3: Haydn — SB$_6$, p. 59 |
| 3. Identify the following styles in songs:<br>a. calypso<br>b. blues<br>c. songs of different ethnic groups<br>d. ethnic<br>e. jazz<br>f. country | Explore the background of songs including the context in which they are sung. Songs of local ethnic groups should be highlighted and correlated with the second language programs. | **Ethnic**<br>See "Ethnic Music" section of the appendix.<br>Songs Around the World — SB$_6$, p. 303<br>**Calypso**<br>The John B. Sails — SB$_6$, p. 42<br>Water Come A Me Eye — EM$_6$, p. 158<br>**Blues**<br>Talkin' Blues — EM$_6$, p. 174<br>3 Times Through the Blues and More — SB$_6$, p. 236<br>**Jazz**<br>When the Saints Go Marching In — EM$_5$, p. 94 |
| 4. Combine work of previous years to create more complex song arrangements. | Arrangement of a song might include:<br>introduction<br>ostinati<br>contrasting sections<br>chord accompaniment<br>harmony and descant parts<br>change to minor<br>rhythmic accompaniment<br>interlude<br>coda | Song of the Desert — MM$_6$, p. 42 |

## TONE COLOR

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 1. Recognize the following:<br>Instruments: percussion instruments of the orchestra<br>orchestral families<br>Voicing: S.A.<br>Duet<br>S.A.T.B.<br>Quartet<br>Instrumental Effects | Review and extend the work of the previous year. | |
| 2. Recognize the different ways in which instruments are used in different periods in history. | Select representative recordings to illustrate:<br>a. important instruments at certain times in history (harpsichord, bass guitar).<br>b. the advent of new instruments and new sounds (piano, French horn, synthesizer). | **Contemporary:**<br>Dripsody — LeCain**<br>Bowery Bum — Mimaroglu**<br>Rhythmic Studies for Player Piano — Conlon**<br>Banshee — Cowell†<br>Imitation for Two Instruments — Babbitt†<br>Ionisation — Varese†<br>Stereo Electronic Music No. 1 — Ariel†<br>Dance — Cage†<br>**Renaissance:**<br>Sanctus (Pope Marcellus Mass) — Palestrina†<br>Danse (13th Century) — Anonymous†<br>**Baroque:**<br>Four Seasons — Vivaldi†<br>Suite No. 3 in D Major — Bach†<br>Bouree and Minuet II (Royal Firewords Music) — Handel* and **<br>Music for Instruments — Isaac†<br>Canzona No. 2 for Brass and Organ — Gabrielli†<br>Sonata for Violin and Harpsichord — Corelli**<br>***Adventures in Music** — RCA<br>****Silver Burdett Music 6**, Integrated Listening<br>†**Exploring Music, Listening Series** |

## TONE COLOR

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| | | **Classical:**<br>Bassoon Concerto — Mozart**<br>Egmont Overture — Beethoven†<br>Surprise Symphony — Haydn†<br>Three German Dances — Mozart**<br>**Romantic:**<br>Hall of the Mountain King (**Peer Gynt Suite**) — Grieg†<br>Till Eulenspiegel's Merry Pranks — Strauss†<br>Overture (Meistersinger) — Wagner†<br>Waltzes — Chopin†<br>Nutcracker Suite — Tchaikovsky**<br>**Impressionistic:**<br>Voiles — Debussy†<br>En Bateau and Ballet (**Petite Suite**) — Debussy†<br>L'Enfant et les sortileges, "Love For Two Cats" — Ravel** |
| 3. Recognize various groupings of instrumental ensembles such as woodwind quintets, string quartets, trios for various combinations of instruments. | Listen to recordings.<br>Make woodwind, string and percussion instruments. Classify them and group them into ensembles. Create instrumental trios, and quartets. | **Recordings:**<br>Sonata for Two Flutes and Harpsichord — Bach**<br>Canonic Sonatas for Two Recorders — Teleman**<br>String Quartet, K. 173, Mov. 4, Mozart**<br>Piano Quartet, the "Trout" -- Schubert†<br><br>****Silver Burdett Music 6**, Integrated Listening<br>†**Exploring Music, Listening Series** |

## TONE COLOR

| Objectives | Experiences & Activities | Examples |
|---|---|---|
| 4. Distinguish between a band and an orchestra. | Diagram the two groups.<br>Compare and contrast the instrumentation.<br>Discuss the introduction of brass and woodwind instruments into the orchestra.<br>Discuss the difference in repertoire and tone color. | **Recordings**<br>**Band:**<br>American Salute — Motion Gould**<br>Suite of Old American Dances, "Cake Walk" — Bennett*<br>**Orchestra:**<br>Symphony No. 40 — Mozart**<br>Young Person's Guide to the Orchestra — Britten**<br>Simple Symphony — Britten* |

*Silver Burdett Music 6, Integrated Listening

**Exploring Music, Listening Series

# V Methodology

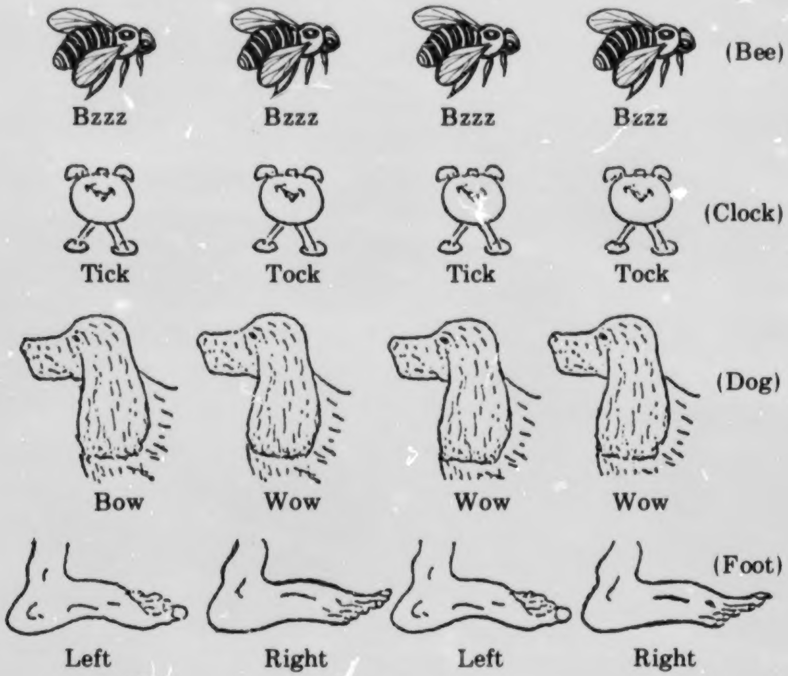
# 1. CREATING MUSIC

Music is the organization of sound. If students are to express themselves in music, we must teach them how to organize the sounds they hear, and to put these on paper.

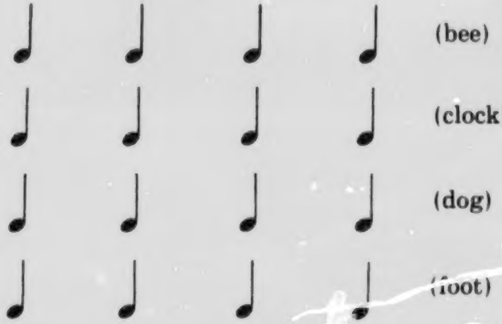
Creating or composing should begin at the earliest stages of music and continue throughout the years.

Many books have been published on the use of words, sounds, and abstract symbols for creative activity. A child's first composition may be a simple "Sound Composition".

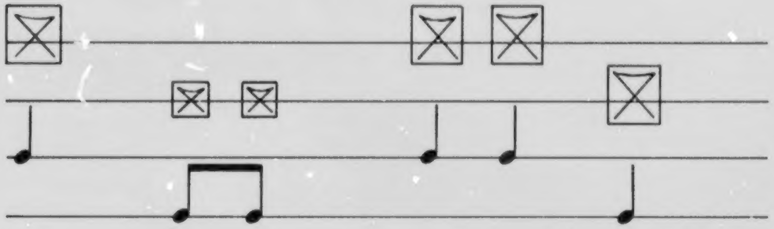
1. Discuss the sounds around you and divide them into categories such as the following:
   a. nature
   b. man-made objects
   c. animals
   d. human.
2. Have students collect or reproduce interesting sounds using the voice, the body or found objects.
3. Draw pictures to represent each sound, e.g.:



4. Have the children perform these sounds.
5. More formal symbols may be used as a substitute for these pictures, e.g.:



6. Pictures may be used also to represent rhythm patterns and high and low. Later, these two may be transferred to musical symbols, e.g.:

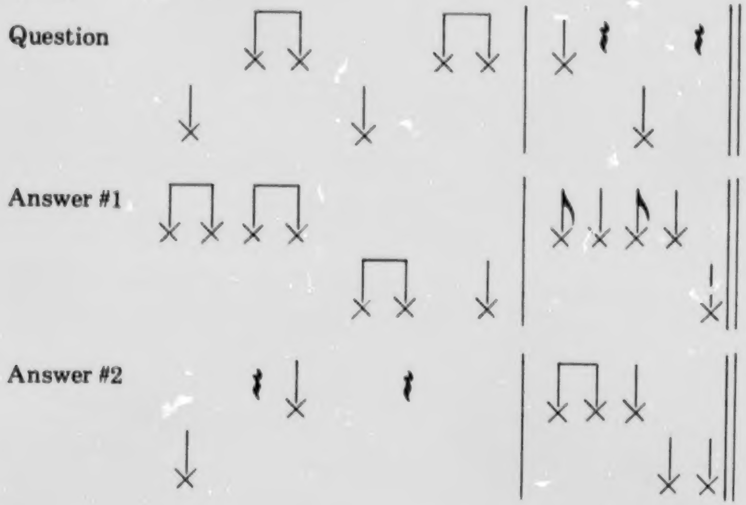


7. Sound accompaniments are fun to make. Poetry is a good source of material for this activity, e.g.:

| | |
|---|---|
| The roll of the deep-voiced drum, | (drum) |
| The sound of marching feet, | (sandpaper blocks) |
| Nearer, nearer, nearer, | |
| The parade's coming down the street. | |
| The band comes a rat-a-tat-tatting. | (sticks) |
| It stops for a moment to play. | |
| Then off down the street it goes marching, | |
| Farther and farther away, | |
| Farther and farther away. | (diminuendo) |

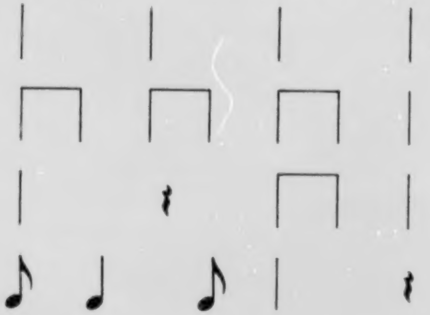
8. Question and answer warm-ups provide the students with an opportunity to improvise.

Teacher:


Question
Answer #1
Answer #2

9. Experience with question and answer gives the students a foundation upon which to build a rondo. At first these rondos may be quite structured, but as the students gain confidence, they can improvise more freely, e.g.:

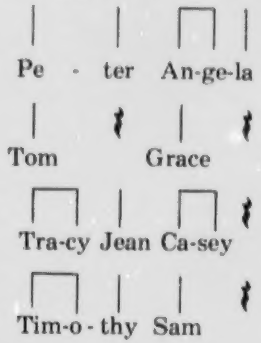
a. Use a poem or rhythm pattern as Theme A.



b. Play Theme A on rhythm sticks.

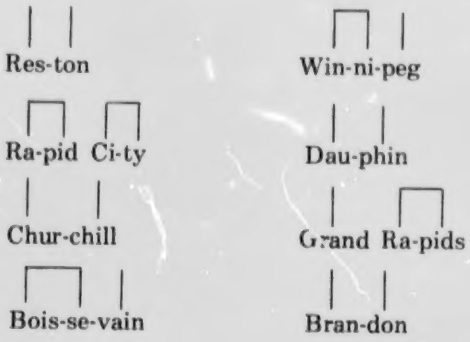
c. Theme B should be of equal length to Theme A, but a contrast in sound and rhythm.

Have a group of students each say their own name, using a different tone of voice than the person before them.


Pe - ter An-ge-la
Tom Grace
Tra-cy Jean Ca-sey
Tim-o - thy Sam

d. Return to Theme A.

e. Use the names of towns or cities for Theme C. Play each on a different rhythm instrument.


Res-ton
Win-ni-peg
Ra-pid Ci-ty
Dau-phin
Chur-chill
Grand Ra-pids
Bois-se-vain
Bran-don

f. Return to Theme A.

g. Compose a rhyme about Canada's weather.

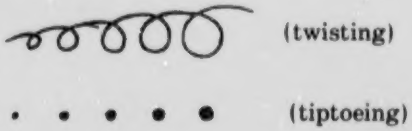
Windy weather,
Snow and ice,
Beautiful sunshine,
Canada's nice.

h. Return to Theme A.

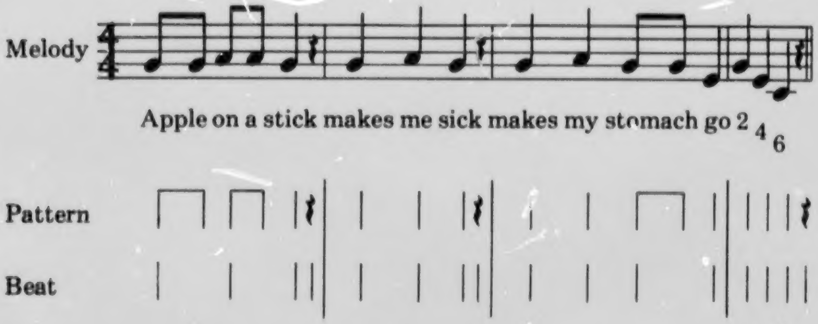
10. If pitched instruments are available, simple ostinati may be composed to accompany a pentatonic song. Let children experiment, and discover what sounds best with a particular song.
11. Movement compositions are also a rewarding experience. These may portray the form of a composition or they may be compositions exclusive of music. These too may be recorded.

Steps to follow:

a. Determine the types of movement to be used (twisting-tiptoeing).
b. Decide on the written symbol for each movement.
c. Assign one movement to each half of the class.
d. Design a movement composition such as the following:



12. Setting words to music can be a worthwhile experience. Students will find recording their ideas easier if they follow a set procedure, e.g.:
    a. Chalk or pencil the beat of the poem.
    b. Write the rhythm pattern of the words directly above the beat.
    c. Working on the pentatonic scale, have the students experiment with a combination of sounds for each phrase.
    d. Record the combination of sounds they like best.



13. As the students' knowledge of form, pitch, and rhythm expands, so should their ability to create. Compositions may extend to include blues, calypso, twelve tone music and non-traditional notation. A possible procedure for developing a non-traditional graphic composition is listed under the title "Draw a Sound — Perform a Picture".

For further help in the area of composition, the following material is suggested:

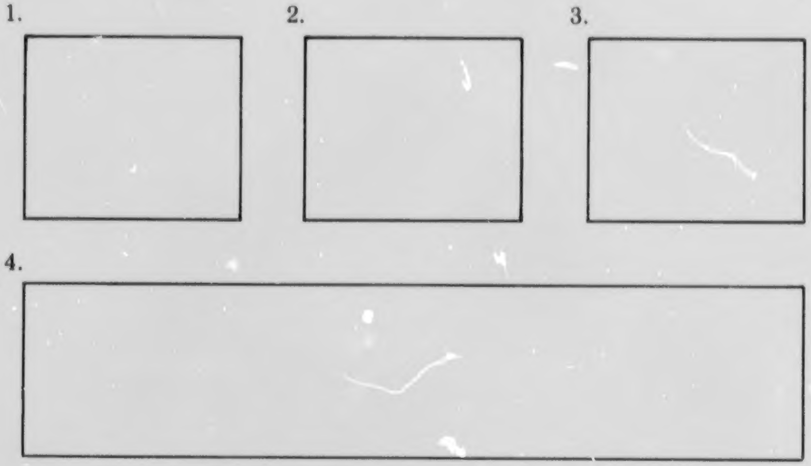
Paynter. **Sound and Silence**. Cambridge Press.
(Distributed in Canada by Macmillan Company of Canada, Ltd., Toronto, Ontario.)

**Draw a Sound — Perform a Picture**

Students should be led to notate their own sounds in non-traditional ways by following a simple procedure such as the one that follows:

**Phase 1**

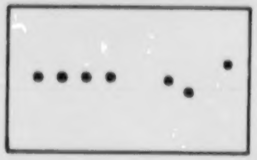
Have the students prepare the following frames on a blank sheet (full-sized) of paper.



**Phase 2 (Ear to Eye)**

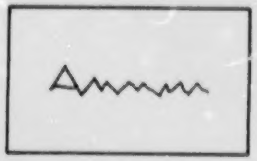
With a variety of percussion instruments to work with, the teacher proceeds, demonstrating with one instrument at a time. He or she may play a brief pattern on the wood block (approximately 6 seconds), and ask the students to notate what they hear in box 1. Their graphic impression may look something like this:

1.



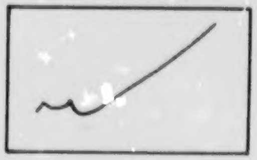
Students may now proceed to box 2 as the teacher plays a contrasting instrument such as the triangle (5 or 6 second pattern). The following is a possible representation:

2.



The teacher should then select a third instrument with a contrasting tone color and character. If a guiro scrape is used, for instance, the students may portray the sound in a graphic form similar to this:

3.



**Phase 3 (Ear to Eye)**

Students should now compare their symbols with those notated by their neighbours. They will be surprised to discover similarities.

**Phase 4 (Ear to Eye)**

In the wider box (4) students should now be required to submit their graphic version of a series of sounds, performed by the teacher on 4 or 5 instruments without interruption (approximately 30 seconds).

Again, upon completion of this, students examine the notation of classmates to look for similarities and new ideas for creating sound symbols.

**Phase 5 (Eye to Ear)**

Students should now work in pairs for the purpose of devising and producing a soundscape of their own for classroom performance. Teacher should establish a few guidelines similar to the following.

Couples each have a blank paper to work with and are encouraged to produce a composition of approximately two minutes duration without playing the instruments first.

The entire compositional procedure should not exceed five minutes.

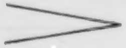
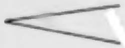
Compositions of soundscapes should be performed for the class, and graphic portrayals viewed as well.

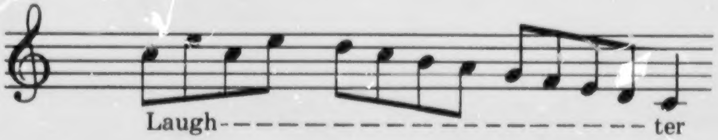
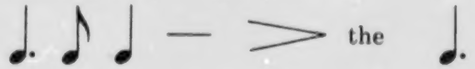
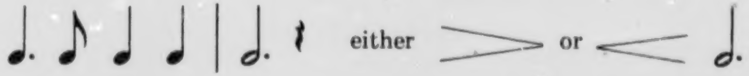
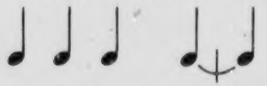
Performance of soundscapes should be followed by discussion on merits, weaknesses, and possibilities of change and development. Students of all ages are very keen on this type of exploration and are not required to have strong theoretical backgrounds. They begin to listen with strengthened aural perception to serious music written by modern composers and are sharing in many of the techniques employed by the artists of today.

**Sound and Silence** — Paynter and Astor — and the books of Murray Schafer suggest many new and exciting possibilities.

## 2. CHORAL TECHNIQUES

| Objectives | Examples |
|---|---|
| Develop good choral tone paying special attention to: | |
| 1. posture | Stand firmly on the front of feet, one slightly ahead of the other, with arms hanging loosely.<br>Loosen tongue, lips, cheeks, jaws, neck, and shoulders.<br>Pull spine up as if holding a book on your head. Avoid the raising of the shoulders.<br>Raise arms sideways, stand on toes, raise chest and rib cage (not shoulders), and feel the up and over the head pull of the spine.<br>Lower arms and heels keeping same position — either standing or sitting in a chair with lower part of spine against the back of the chair.<br>Most of the singing should be done in a standing position. |
| 2. breathing | Lie flat on back on the floor with head slightly raised. Place one hand on your waist in front. Place the other hand on side just above the waist. Inhale through the nose and notice how you expand both at front and sides. Practise this lying on the floor and standing against the wall until you breathe in and out through the nose, quietly and steadily.<br>Say a long phrase of a song in one breath, expell as little breath as possible, making sure the tone is supported.<br>Sing a single note in a similar manner.<br>Sing a scale up and down in one breath — sing scale twice in one breath, etc., until finally achieving correct breathing as above, on longer phrases.<br>Conductor should prepare children for taking a breath before they sing by raised eye brows, a facial expression, or movement of head or hands. |
| 3 resonance | Instruments are made like us — vibration of air set in motion in hollow or empty places, i.e., throat, nasal passage, mouth, behind the eyes, temple, and a little behind the forehead.<br>Bring tone forward against cheek bone, hard palate and teeth.<br>Avoid throaty tone which is caused by closing the throat and corrected by feeling a yawn and singing a sustained "ha".<br>Avoid nasal tone produced in the nose when the throat is closed and corrected by opening the throat as in a yawn.<br>Strive for a bright tone. Pure quality results when the breath hits the teeth and not just the hard palate.<br>Make a pipe with hands and sing through it using it close to the lips. Repeat holding the pipe on desk helping to focus tone. |

| Objectives | Examples |
|---|---|
|  | Feel the buzz at teeth, lips, nose, etc.<br>Put hand curved around lower lip with first two fingers on nose — feel the buzz when singing.<br>Sing to a distance. Place a circle with a dot in it ⊙ as far away as possible. Have children sing to the dot (focus). |
| Develop a feeling for the pulse and flow of rhythm. | Rhythm must pulse and flow forward and onward to the climax of the song. Think horizontally, not vertically, so that accents are not abnormally stressed. Feel the climbing to the climax inside you urging you on and on.<br>In this pattern, ♪. 𝅘𝅥𝅯 ♩ , think of the 16th note as belonging to the quarter note rather than the dotted eighth. It makes the ♪. sound longer and the 𝅘𝅥𝅯 shorter — almost like a grace note. |
| Develop a sense of phrasing. | Phrases usually increase in volume as notes rise and decrease in volume as notes fall in pitch.<br> or <br>A pattern of phrases develops as a song flows on.<br>The last phrase usually decreases in volume or rises to a climax.<br> or <br>Do not clip the ends of phrases. The last note of a composition is very important.<br>Let the words help decide the shaping and length of phrases. |
| Develop accurate pitch. | Pitch may suffer from general sharpness or flatness or the incorrect singing of intervals — see Vocal Problems, p. 102. |
| Develop word color and articulation. | Vowels must be pure, exquisitely shaped, and unified.<br>The beauty of tone, blend, and balance depends on the vowels.<br>Without consonants words are meaningless. They give life, significance, sharpness of outline, poise and intelligibility to words. Articulate the consonants clearly with the tip of the tongue, the teeth, and the lips.<br>Make use of "R"<br>1. Before a consonant trill it, "rrr", as in red, green, stream.<br>2. In the middle of a word soften it as in bird, first, outward. |

| Objectives | Examples |
|---|---|
|  | 3. On the end of a word sound it as an "a" in china or "u" in must.<br>Example: father — fath - a or fath - u.<br>Sing all tuned consonants — m, n, l, v, s (when sounded like z), r (when trilled), th (as in these), and z.<br>Sing all notes in a run of one word.<br><br> <br>1. Practise separately to, too, ma, dee, etc.<br>2. Practise using "h" with vowel on each note - la - ha-ha-ha-ha-ha-ha-ha-ha-ha-ha-haf-tu.<br>3. Practise leaving "h" off.<br>Do something with a longer note.<br>1. <br> <br>2. <br> <br>3. Tied notes — work towards the second, accented note of tie.<br><br>Color the tone by putting feeling and imagination into the words.<br>Feel, love, caress, or stroke the words. |

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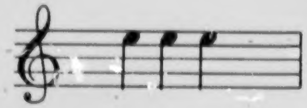
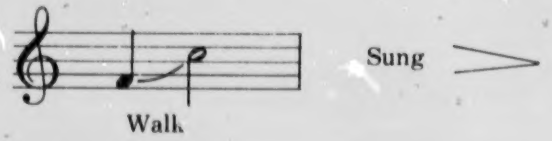
## VOCAL PROBLEMS

| Problem | Remedy |
|---|---|
| Flatness may be caused by:<br>a. poor posture<br>b. poor production of tone<br>c. poor breath control<br>d. lack of concentration<br>e. poor diction<br>f. poor ventilation<br>g. teacher not interested<br>h. lesson too long or boring<br>i. choice of key<br>j. incorrect singing of intervals<br>Sharpness may be caused by:<br>a. being overly tense, excited, eager<br>b. lack of concentration<br>c. poor production — forcing tone<br>d. teacher over conducting<br>e. incorrect singing of intervals | Concentrate on words.<br>Inspire to listen and concentrate.<br>Use an instrument.<br>Do much interval training, sing sequential exercises.<br>Sing scales — watch "mi" and "ti"<br>Sing scales in 3rds and 6ths.<br>Put variety into the lesson.<br>Raise the key of the selection to overcome flatness and then return to the original key. |
| Repeated pitches tend to flatten. | Think and conduct each one higher in order to maintain the pitch of the first note.<br>Example:  |
| Going from a low pitch to a high pitch on one vowel, the second pitch tends to be accented. | Soften the second pitch.<br>Example:  |

# 3. SEQUENTIALS

**Value of Sequentials**

Sequential practice:

1. develops automatic use of syllables
2. develops fluency in singing
3. serves as an effective interval drill
4. prepares a choir for "in tune" singing.

**Procedure**

Use hand signs or modulator in the beginning, prior to staff placement of notes.

Introduce descending patterns first.

## SERIES 1

(descending)

See p. 104 of this guide.

**Step 1**

Teacher sings first bar of Series 1,

(a) with words,
e.g., HOW ARE YOU?

Students respond with words: FINE, THANK YOU!

**Step 2**

Teacher repeats the first bar
(b) with syllables
do ti do

Students echo.

Similar sequence is adopted for succeeding bars — words first, syllables second:

| | |
|---|---|
| e.g., It's a sunny day, | do ti la ti do |
| Holidays will soon be here. | do ti la sol la ti do |
| Follow me and I will follow you. | do ti la sol fa sol la ti do |
| Run and try to catch me (mi) | do ti la sol fa mi |

These words serve as examples and will only be required at outset. Students soon grasp sequential patterning and complete the series without teacher assistance.

**Step 3**

Sing all of Series 1, descending with syllables.

**Step 4**

Apply the same procedure to Series 1, ascending.

## SERIES 2

Proceed as for Series 1, preparing with hand signs and/or modulator.

**Step 1**

Sing first four notes (3 descending and 1 ascending) until tuning is accurate, and complete preparatory pattern drill as follows:

do ti la ti, ti la sol la, la sol fa sol, sol fa mi fa,
fa mi re mi, mi re do re, re do ti do.

**Step 2**

Sing Series 2, descending in one breath.

**Step 3**

Repeat procedure, starting with the ascending pattern on low "do".

**Step 4**

Divide the class into two sections and sing as a round with entrances occurring one bar apart.

## SERIES 3

**Step 1**

Use modulator or hand signs to introduce and sing descending pattern as written.

**Step 2**

Sing ascending pattern as written.

**Step 3**

Strengthen tuning of thirds by dividing class into two sections and having first group sustain its note against the third below sung by group two. This should continue through all the thirds to low "do".

**Step 4**

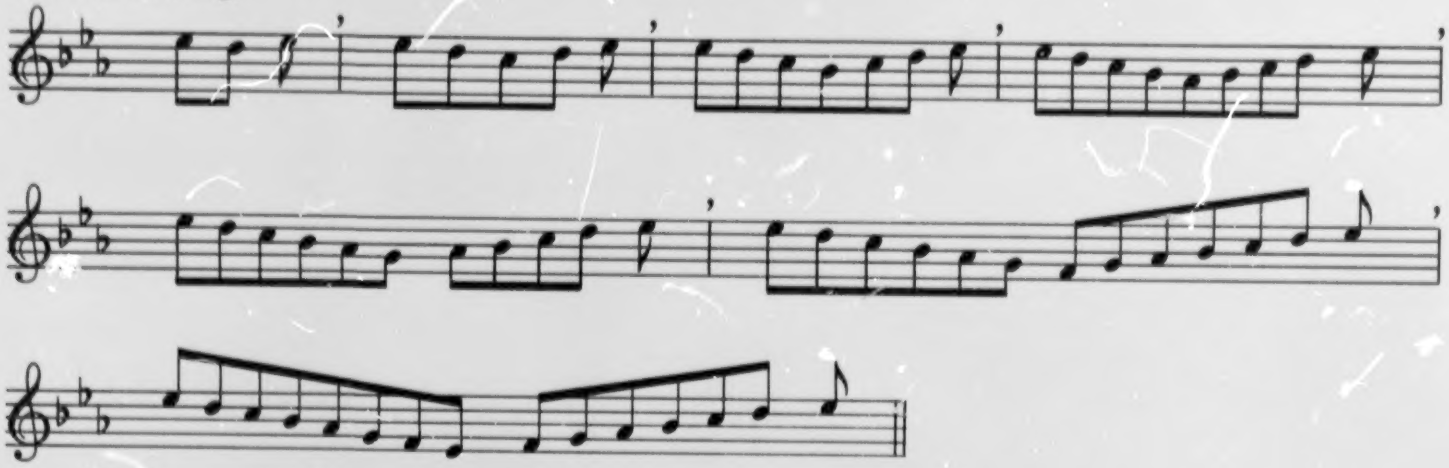
Repeat the above procedure with Series 3, ascending commencing with low "do".

**Step 5**

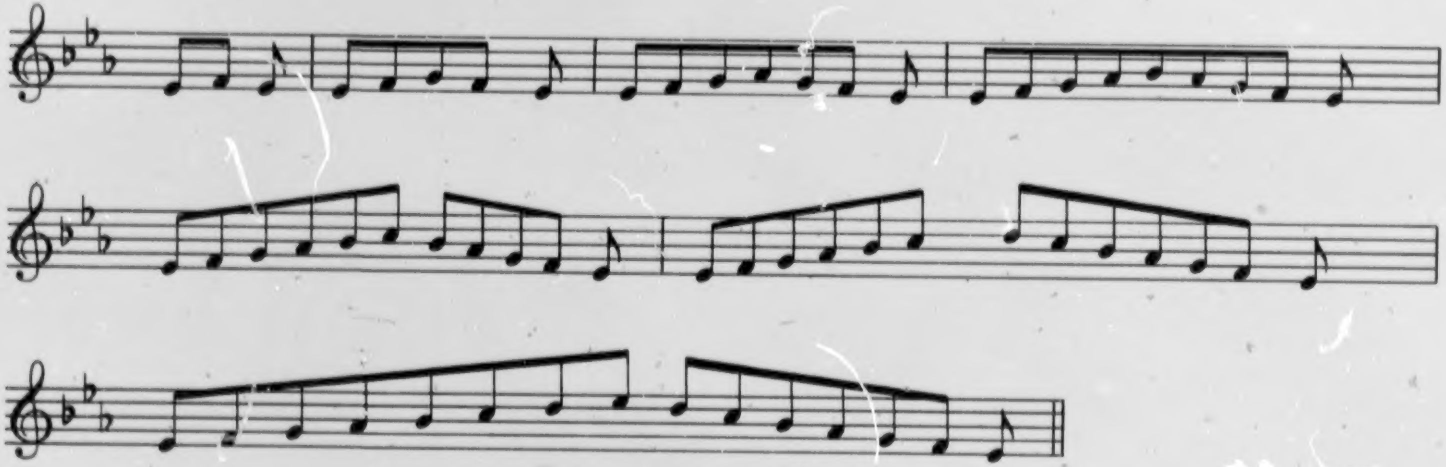
Divide the class into two sections and sing as a round with entrances occurring one bar apart.

# Sequential Scale Studies

Series 1 (descending)



Series 1 (ascending)



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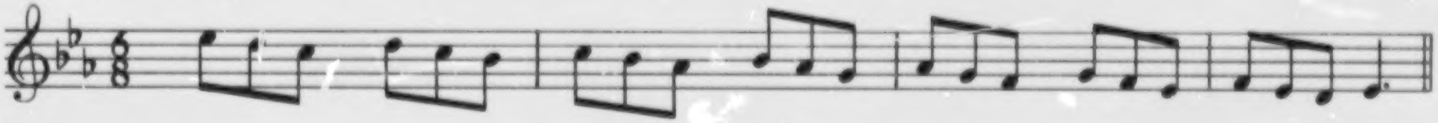
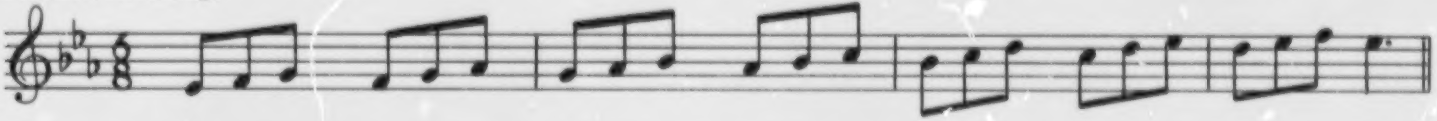
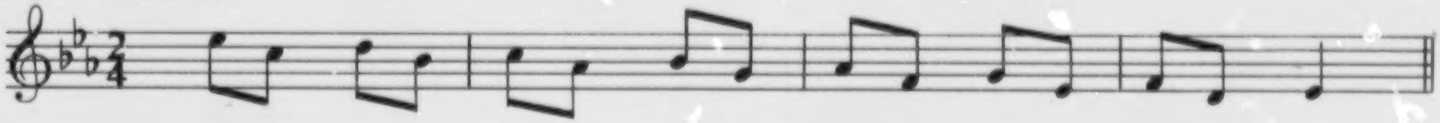
Series 2 (descending)



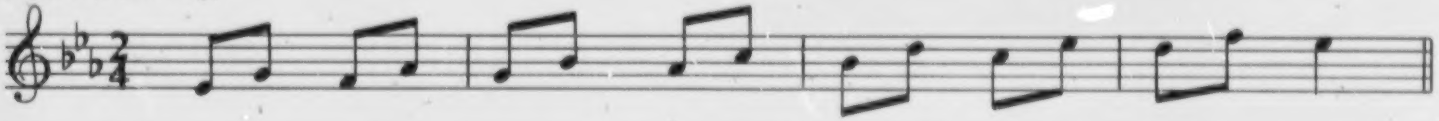
Series 2 (ascending)



Series 3 (descending)



Series 3 (ascending)



# 4. RECORDER TECHNIQUES

Basic rules for teaching recorder:

- Take one problem at a time.
- Separate physical and intellectual problems.
- Introduce sound before visual symbol.

DO NOT TRY TO TEACH fingering, tonguing and reading all at once.

Take each step and add the next when the class is ready.

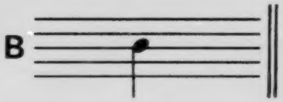
**Steps For Introducing Playing**

(1) 1. Hold recorder in right hand — on end joint or in correct position — fingers over holes.

2. Place left thumb over back hole (check ring on thumb).

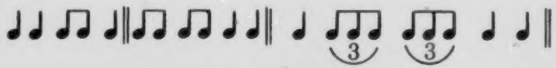
3. Place first finger on first finger hole (check ring on finger).

4. Learn to play this note



5. Learn to tongue.

Use a variety of rhythms for this purpose — either by reading (if this is a well developed skill) or by copying teacher's example.

e.g.,  etc.

(2) New Note "A"

Get physical feel of note by practising moving "A" finger.

Play round with B and A, different rhythmic and melodic patterns. When the physical difficulties are mastered, introduce note on staff.

Repeat exercises — DO NOT RUSH. Time spent now will avoid difficulties later. Check tonguing, and tone quality.

(3) Introduce "G" — physical feel and sound.

Use note tunes for all three notes, rhythmic drills and reading games.

Check tonguing, and tone quality.

(4) After "G" introduce "C" and "D" at the same time for note playing — or low "E" if you are using pentatonic songs. Very soon introduce low D or E so that the right hand may assume its correct position — to do this, place three fingers over the holes, and place the thumb where it falls naturally. The right hand fourth finger must cover the two holes — if adjustable, make sure the foot joint is in the best position for the hand.

Notes may be introduced in the order of any method book — but if the method uses high notes before low ones — make sure the right hand is held in playing position. When using the recorder as part of a class music program, F♯ is more useful than F natural — also easier than . . . F♮.

**It is always a good teaching procedure to introduce notes by rote well before reading them,** so that physical difficulties are mastered. Tonguing and tone quality always need care.

**Tuning** — It will be easier to obtain good intonation if all students use the same model recorder. If this is not possible, tune to the lowest recorder.

When playing in parts, tuning creates extra problems. When tuning a triad make the fifth blend (usually on the sharp side). Add the major third (usually needs to be slightly flat). It is possible to "feel" when it is correct.

Introduce slurring when tonguing becomes a habit — not necessarily when it occurs in the book.

Squeaks and other unpleasant sounds are caused by:
1. overblowing
2. holes not completely covered

High notes — if they seem difficult — check back thumb hole — a smaller aperture will help.

DO NOT introduce alternate fingering until regular fingering is absorbed.

As you are proceeding slowly — your brighter students will get bored — use your ingenuity to repeat those same notes in different ways.

Try: taking a familiar tune — playing it as written then taking out one note at a time and adding rests.

Take a melody which is too difficult — have the class play every G (or A, B, etc.) while you play the complete melody — (on piano or recorder). Very good exercise for keeping the eyes moving!

**Most Important**

Establish a strict discipline with respect to playing only when asked to do so. Teach your class to obey immediately, your signal for silence. A class full of tooting children, not able to hear directions is unlikely to go far (though the teacher's sanity may go very far!).

Alto and tenor recorders are necessary to form a good recorder ensemble — especially if this will be without piano.

Tenor recorders, which have the same fingering as soprano recorders, can be introduced as soon as hands are big enough to cover the holes.

Alto recorder players have to learn a new fingering (you, the teacher, can transpose all the music for them — but this will be a continuing project — whereas if you teach some good readers the new fingering, you will be able to use commercially printed music).

A class can learn both soprano and alto at the same time — but — this does add difficulty for the average classes where there are already wide differences of attainment. If you are teaching both, use a method (Duschenes) which has books for both instruments. Play exercises together (in fifth) and often separately to feel correct tonality.

There is a great deal of music at all levels of proficiency — balance can be achieved by using one tenor recorder to two altos and up to eight sopranos. This is effective using four part music for S/S/A/T.

N.B. Additional information
1. Children find it easier to follow notes on chalkboard or overhead projector image — because the teacher can point and keep the student's eyes moving.
2. Tone quality will be what you expect, demonstrate and insist upon. Therefore, you must be able to play very musically so that the correct sound is heard and reproduced. You will always have to insist on sweet quality — the less musical children will not notice it unless it is pointed out. For beginner classes a quiet sound is suggested — it is easier to match than a louder solo type sound. The latter may be used later.
3. Tonguing can only be checked by hearing each child, or very small groups of children. Try playing echo games where various members of the class have a solo turn.

**Types of Recorders**

Soprano (descant)
Plastic
**Dolmetsch** — $2.50 if bought in quantity from St. John's Music Store, Winnipeg
**Aulos** — Japanese — $2.25 (approx.), specify Baroque fingering
**Yamaha** — Japanese $2.00 (approx.)

**Method Books**

**Method for Recorder**— Book 1 — Mario Duschenes — Berandol $2.50
**First Tunes for My Recorder** — Freda Dinn — Schott
**Recorder for Beginners** — Grace Nash — uses classroom instruments — large print
**Pleasure and Practice with the Recorder** — Leslie Winters
(no exercises — graduated progression of melodies)

**Books 1 - 6**

For young beginners use books with large print.

**Play Time — Longman Recorder Course** — Stages 1 - 4 for soprano, Stage 5 for alto, Longman Group Ltd., London, England (Tredwells) — Teacher's book useful for teachers with little or no experience in teaching recorder.
**The Recorder in the Classroom** — Gerald Burakoff — Hargail Press
**The Recorder in School** — Dinn — Schott
**Music Making in the Elementary School** — Recorder, Voice, Bells & Rhythm Instruments — Burakoff, Wheeler and Lawrence

# 5. LISTENING

**Purpose of Listening**

The development of a trained listening ear is essential for enjoyable music appreciation and performance. Listening is implied in most musical activities. Children cannot reproduce correct pitches if they have not learned to listen carefully to what the teacher sings or plays. Similarly, children cannot sing or play together sensitively without listening to each other. A child's movement interpretation of music will be very unsatisfying if he or she is not really responding to the music with an alert ear. Finally, the more one can "hear" in the music, the more sheer enjoyment can be experienced while just sitting back and "listening" to a recording.

**Ways of Developing Listening Skills**
**Through Singing**

1. echoing and tone calls
2. learning songs by rote involves careful listening
3. looking for listening challenges to make the children listen more carefully, such as:
    - raising your hand when I come to the highest note in the song
    - lifting your arms when the melody goes up, lower them when it goes down
    - teaching a phrase out of a song; the children show their recognition of it when it appears in the song
4. listening for like patterns and phrases
5. listening for loud and soft parts
6. listening to the blending of parts in part singing
7. listening for differences in singing voice and style

**Through Playing**

1. listening to the other players or singers so that they play in time with each other
2. discriminating between the sound characteristics of the different instruments, i.e., classifying rhythm instruments according to the way in which they are played (striking, blowing, plucking or strumming, rubbing, shaking), or according to their sound properties (pitch, duration, tone color)
3. discriminating between the sound of the different instruments of the orchestra
4. listening to determine the best sounding accompaniment patterns for a song
5. listening for when to change the autoharp chord accompaniment to a song
6. echoing on instruments such as a recorder (play what I play after me)
7. listening games with instruments played as the clues, for example:
    - a. Soundslalom (see p. 110)
    - b. Find the Thimble

      The thimble, or any other object, is hidden while one of the children is out. The child comes back and tries to find the thimble or other object. The class has identified a sound that will mean HOT and a sound that means COLD. (Avoid using loud and soft at first.)

      The following serve as "Starters":

| HOT | COLD |
|---|---|
| High pitch | Low pitch of some sound source |
| Xylophone | Drum |
| Long notes (rolled), etc. | Single beat note, etc. |

- c. Card-Sound Match

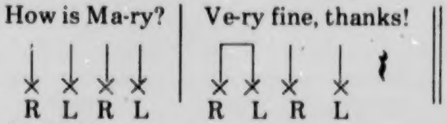
  Prepare a tape that has certain sounds in sequence on it that can also be described on cards. Students can individually or collectively match the cards to the sounds on the tape till they have the right sequence. A prepared key can help in the evaluation.
- d. Partner Games
    - echoing melodic and rhythmic patterns, simple dictations, etc.

**Through Moving to Music**

1. Children show what they hear in the music with a body response.
2. Simple body movements to match musical stimuli.

   Example:

| Musical Stimuli | Bodily Response |
|---|---|
| finding the beat | — clap, tap, snap, bend joints, walk<br>— work motions such as sawing, hammering, pulling, etc.<br>— jerky movements such as being a puppet, a soldier, a robot |
| number of beats and rests | — walk four beats to the drum; wait four beats<br>— listen to the number of beats the drum is playing; form a shape while walking to that number of beats |

| Musical Stimuli | Bodily Response |
|---|---|
| accents and meter | — listen to where the accents fall, i.e., every two beats? 3 beats? Show the accents by:<br>stamping<br>bending<br>down motion of arms<br>slap knees while sitting on floor |
| rhythmic pattern | — picking out the repeated rhythmic pattern and stepping it or moving it with the arms e.g., step the rhythm while chanting the words:<br><br> <br>Right, Left |
| dynamics (loud—soft) | — show discrimination of loud — soft with expanding/contracting movements or approaching/withdrawing movements<br>e.g., growing and melting<br>— use smaller movements for soft parts and larger movements for louder parts |
| smooth (legato) vs. detached (staccato) | — listen and respond with an appropriate movement<br>e.g., legato — figure eights with arms<br>staccato — head jerks<br>— divide class into players and movers. Players play legato or staccato sounds; movers must respond appropriately. |
| phrases | — show the number of phrases you hear by changing movements on each phrase |

### The Use of Recordings

1. Exposure to short selections of a wide variety of different types of music will develop a more open listening attitude and less resistance to new or unfamiliar sounds.

2. Children assimilate recorded music best when they can get actively involved in it. Different musical selections suggest different ways of getting the children interested. For example, the music may:
   - make you want to respond to it in movement
   - suggest visual images to you which could be translated into art
   - contain challenges for theme recognition (How many times does Theme A occur?)
   - contain singable or playable fragments or themes (bell ostinati or patterns)
   - feature recurring rhythmic patterns which are playable on rhythm instruments
   - suggest a story or drama to write or act
   - suggest the study of a particular instrument or family of instruments
   - suggest the study of the music and people of another culture
   - suggest a humorous interpretation in mime or cartoon
   - suggest a mood or time for quiet contemplation
   - provide a background for an event such as a classroom circus, parade, pioneer day, etc.
   - serve as a model for student composition and improvisation

### Listening Requirements

1. **Atmosphere**

   "Setting the Stage" is important in presenting a listening lesson. Depending on the nature of the music, the teacher can capture the children's interest and attention by doing or saying things to create the mood of the music. Stories, picture objects, sounds and descriptions are all mood setters.

   The children's attention will be more focused on the music if they are sitting close together and close to the sound source. Certain listening rules should be established ahead of time such as "do not talk while the music is playing" and "do not raise your hand to answer the listening question while the music is playing — wait until after."

2. **Equipment**

   It is useless to reproduce good music on a poor machine. All the care and detail in planning and presenting a lesson will be lost if the children are unable to hear the music clearly and beautifully reproduced.

   Recommended equipment:

   record player (stereo) and/or
   tape-recorder
   records
   tapes
   listening theme charts.

3. **Sources of Recorded Material**

See listing in the Supplementary Materials section of this guide, p. 127.

### Teaching Procedures

1. **A Basic Teaching Procedure**

Although there are many different types of possible listening lessons, some of which are listed under the section entitled "The Use of Recordings", a basic general procedure for listening can be developed as follows:

a. Direct the children's listening. Before the recording is played, guide the children's attention to specific aspects of the music for which they are to listen.
b. Play the composition in its entirety. If the composition is unusually long, or if the children are unaccustomed to listening experiences, one section alone might be played.
c. Discuss the appearance of the specifics that have been brought to the children's attention, as well as any other aspects of the music they may have noticed.
d. Replay the composition. The decision to play the entire composition or a segment will be based on the same reasons as stated before.
e. Give the children a new listening problem. Repeat steps b, c, and d as often as necessary and desirable.
f. End the listening experiences with an uninterrupted performance. This may not occur on the same day as the listening experience was begun. Some listening activities will extend over a period of several days, before all aspects of the music that are pertinent to the present situation have been exhausted.

2. **Sample Lesson Plans**

Choose from those presented in:

Raebeck, Lois and Wheeler, Lawrence. **New Approaches to Music in the Elementary School.** 3rd. ed.
(Canadian distributor — Burns and MacEachern)

### Soundslalom

Objective: To guide, by using a code of sounds, a blindfolded player around various obstacles to a given destination.

Class divided into two equal-numbered teams.

A stand or table with small percussion instruments at one end of the playing area.

Various obstacles — tables, chairs, boxes, etc. — strewn about the playing area so that they hinder any potential movement in one straight line, yet allow sufficient room for players to manoeuvre around them.

A point of destination determined at the other end of the playing area.

One player of the starting team takes up playing position at the instruments.

Another player of the starting team is blindfolded and takes up position in front of the instruments.

Players choose various sound-signals to indicate certain moves, e.g.:

DRUM
forward
CYMBAL — to the left
CHIME — to the right
TAMBOURINE
backward

Using the agreed-upon sound-signals, the percussion player guides the blindfolded player step by step past all obstacles toward the point of destination.

When the blindfolded player reaches the destination, a new percussion player will be appointed and the former one will be blindfolded.

This procedure will be repeated until all players on the team have taken turns both as percussionists as well as blindfolded walkers.

When a blindfolded player touches an obstacle, the other team takes over and continues until one of its blindfolded players touches an obstacle.

The team with most players having reached the destination point is the winner.

An impartial referee watches that the rules of the game are properly followed. The referee's decisions are final.

Once the players have mastered the basics of the game, they may add further signals to the code, e.g.:

quiet sounds — short steps,
loud sounds — long steps.

Or the players may establish an entirely different code. For instance, they may use, instead of four instruments of different timbres, only two sounds of distinction. The two sounds may differ in

PITCH: one higher, the other lower,
or in
TIMBRE: instruments of differing construction or material,
or in
AMPLITUDE: one quieter, the other louder,
or in
DURATION: one longer, the other shorter.

The sounds would be played in groups of two or three according to any one of the four codes:

LOW/HIGH
forward
HIGH/HIGH
to the left
LOW/HIGH/LOW
to the right
HIGH/LOW
backward

SLOW/FAST
forward
FAST/SLOW/FAST
to the left
SLOW/FAST/SLOW
to the right
FAST/SLOW
backward

QUIET/LOUD
forward
LOUD/QUIET/LOUD
to the left
QUIET/LOUD/QUIET
to the right
LOUD/QUIET
backward

DRUM/BELL
forward
BELL/DRUM/BELL
to the left
DRUM/BELL/DRUM
to the right
BELL/DRUM
backward

# 6. MOVEMENT

Bodily movement is a natural way for children to respond to music and should be an integral part of the music program. Training in basic movement can aid the development of the finer physical coordination skills required later in musical performance. Movement is the key activity in developing and keeping alive the inner feeling and sensitivity to sound. As we feel inside, so we move outside, and vice versa. Movement can communicate ideas, moods, and feelings that are difficult to express verbally.

All movement has time, weight, space and mood, as does speech and music. Movement is the secret for developing a real feeling for time. Good timing depends on the ability to measure the time which elapses between the beats. This time lapse cannot be measured by an intellectual process but must be felt as a movement, since movement, however small, is the agency by which we produce sound.

**Rhythmic Movement**

The development of an inner feeling for rhythm, so dependent on abundant joyful experience with bodily movement, can utilize experiences and activities which children enjoy.

Example Activities:

1. Provide a variety of rhythmic experiences which stem from life situations or dramatic play — pretending to chop and saw wood, hammer nails and stakes, push and pull heavy objects.
2. Have children walk, or run, while the teacher matches the child's step with an accompaniment. (Begin the musical accompaniment for little children with one sound such as a drum, claves, handclap or voice. Gradually include more sounds, eventually using the piano and lastly, recordings.)
3. Later, reverse the process and have the class match the tempo which the teacher initiates. Avoid tempos far removed from the natural rhythm of little children. A very slow tempo would be completely beyond their control.
4. Chant nursery rhymes and have children "patschen", clap, or tap the beat.
5. Gradually introduce many more kinds of movements — skipping, galloping, swaying, bouncing, sliding, etc.

**Tempo**

Once rhythmic movement has been established, and movement and sound are well-integrated, the teacher may vary the tempo so that timing is added to rhythmic experience.

Example Activities:

1. The children represent ponies. Galloping at a fairly quick tempo, they tire at the end of the day. Their movement becomes slower and slower. This activity may also be taken as running ponies who slow down to a walk.
2. A child, standing in the centre of a circle, represents the flame of a candle. Each child in turn tries to blow out the flame. The tempo becomes slower and slower until finally all the children blow together. The flame drops to the ground. (A similar activity could occur with clapping.)
3. A child walks slowly, then gradually begins to quicken his or her pace until he or she is running. The class watches and accompanies each step with a handclap.
4. The teacher plays four beats on a drum (♩ ♩ ♩ ♩). The class imitates the four beats by clapping or walking. When this experience has been mastered in strict rhythm, the teacher may vary the speed.

**Dynamics**

Movement has weight and corresponds to dynamics in music. Even young children will readily respond to loud and quiet. They will at once respond to the loud sound of a drum with strong, emphatic steps and to very soft tapping with tiptoe steps. As a first experience in accent, children enjoy playing "Jack-in-the-Box" and "Pop Goes the Weasel". A train entering the station is a good example of a crescendo as well as a rallentando, and a train leaving the station is an example of an accelerando and diminuendo.

Example Activities:

1. The children run (♩♩♩♩). On the last beat, which is accented they make a strong movement. They should be encouraged to invent new movements each time the pattern is repeated.
2. The class stands in a small circle holding hands. The music begins quietly, the children respond with small steps. As the crescendo develops, they enlarge their steps and extend their arms. They reverse their movements for the decrescendo.
3. The class is divided into two groups, representing dwarfs and giants. The dwarfs run about with small steps and backs bent. They are looking for treasure. The giants enter with large extended steps, their knees lifted high. The dwarfs run off in fear as the giants enter the scene. The accompaniments should be running (eighth notes, pianissimo) for the dwarfs, and slow walk (half notes, fortissimo) for the giants.
4. The children stand with their feet close together, their bodies bent well forward and their arms extended. They bend their knees slightly on the first, second and third counts. On the fourth count, they jump into the air with legs separated, their hands touching their feet.

**Rhythmic Pattern**

Whenever movement takes on a repeated pattern it becomes a rhythm. The duration of movement corresponds to the measured time in music. Natural locomotor rhythms provide musical rhythms: walk (♩), run (♪), slow walk (𝅗𝅥), skip or gallop ( ♩ ♪ ♩.♬ ).

Example Activities:

1. The class walks in quarter notes, accompanied by the teacher on the drum. As soon as the children hear the music change to eighth notes, they stop and clap. When the rhythm changes to walking again, they immediately resume their walk. Triplets, sixteenths and skipping may also be used as a signal to stop and clap.
2. Divide the class into two groups, one representing the walking rhythm, the other, the running rhythm. Each responds to the rhythm of the music played.
3. The children are arranged in three files. One file represents a freight train (half note); another, a local train (quarter note); and the third, an express train (eighth notes).
4. The children walk and stop immediately after they have heard the two eighth notes played. They resume their walking rhythm when they hear two more eighth notes played. Since this requires active listening, only older children will respond with any degree of accuracy.
5. The children walk, run, or skip four beats, then stop and clap four beats in strict rhythm.

**Movement and Sound**

Instruments with very distinctive qualities may be used to elicit movement of the same quality.

Example Activities:

1. The teacher chooses a specific instrument with a very distinctive sound, e.g., a wood block. The children are asked to tell the teacher what kind of a sound it is (loud, hard, hollow, sharp, short). They are then told to move into a space of their own on the floor, and when they hear the sound, to move as the sound makes them feel.

   They should be encouraged to move more than just their feet. Suggest that their feet are rooted to the floor and they can move only arms and torso. Then have them move all of their body. Encourage them to fill all of the space around them — in front, above, below, behind, eventually moving around the room.
2. Repeat the above activity with a contrasting sound, e.g., finger cymbals (soft, quiet, smooth, long).
3. As their experience increases, gradually introduce more sounds. Try combinations of sounds, e.g., alternating the wood block and the cymbals.
4. With a single sound teach crescendo, diminuendo, rallentando, sforzando, accelerando, etc. After the children have experienced it, have them tell what the sound is doing.
5. Similar activities with movement could be done in pentatonic improvisation on the Orff instruments. The steel instruments produce long, sustained sounds; the wood produce short, quick sounds.
6. Games: Have the children choose a sport to act out in mime to the accompaniment of the instruments (pentatonic improvisation). Let them decide whether they are going to use steel or wood. How would you perform your game to the steel sound? The result would be slow motion games mimed to music. Similarly, with the wood instruments, the games would probably take on the characteristics of silent movies. The acting of games would eventually lead to the dramatization of stories.

Dramatic play and the re-enactment of real-life situations stimulate a child's creative power. In these real-life enactments, spontaneous movement and rhythm will appear which may be organized into free rhythmic patterns. The teacher should attempt a suitable accompaniment or provide the opportunity for children to make their own accompaniments.

Probably the most valuable result of using movement in the classroom will be that music takes on a new and significant meaning for students, as they identify in the music rhythms already assimilated through the medium of their own bodies and recreated through movement improvisation. In the beginning we use music to inspire movement, but a later result will be that the movement will arouse greater appreciation of the music.

Singing games, action games, and creative games of all kinds are invaluable in expanding and deepening the children's experience in rhythm. They learn to synchronize their movements with the rhythm of the music which they dance and sing.

**Suggested books for singing games and action songs are:**

**Circle Round the Zero.** Collected by Maureen Kenney, 63 - East Clinton St., New Bedford, Maine 02740, 1974.

Fowke, Edith. **Sally Go Round the Sun.** Doubleday Publishers, 1970.

Hunt and Wilson. **Sing and Dance.** Schmidt, Hall and McCreary.

Langstaff, Nancy and Langstaff, John. **Jim Along Josie.** Harcourt, Brace, Jovanovich, 1970.

**Play-Party Book.** Cooperative Recreation Service. Delaware, Mass.

Winn, Marie and Miller, Allan. **The Fireside Book of Children's Songs.** Simon and Schuster, Inc., 1966.

Wuytack, Jos. **Joy.** Paris, France, Editions Musicales Alphonse Leduc. (Distributed in Canada by Algord Music Ltd., 372A Yonge St., Toronto, Ont.)

# VI Appendices

## SONG REFERENCES

The following is an alphabetical listing of all songs which are referred to in this curriculum guide. Sources and page numbers have also been included for easy reference.

Songs are listed as follows:

Title — source, level in series and page number.

**Key:**

| | | |
|---|---|---|
| $EM_{(x)}$ | — | **Exploring Music Series** — page from New Edition — page from Old Edition in parentheses ( ). |
| $MM_{(x)}$ | — | **Magic of Music Series** |
| $SB_{(x)}$ | — | **Silver Burdett Music Series** (page reference taken from Teacher's Edition) |
| Choksy | — | **The Kodaly Method — Comprehensive Music Education from Infant to Adult** by Lois Choksy |
| 150 F.S. | — | **150 American Folk Songs to Sing, Read and Play** by Peter Erdei and Katalin Komlos |

More Partner Songs — **More Partner Songs** by Frederick Beckman

22 Two-Part Exercises — **22 Two-Part Exercises** published by Boosey and Hawkes

Please see the Supplementary Materials section of this guide for more detailed information as to these books.

| Song Title | Reference Book and Page Number | Applicable Level(s) |
|---|---|---|
| All Night, All Day | Choksy, p. 179 | II, III |
| All Through the Night | $MM_4$, p. 13 | IV |
| Amazing Grace | $SB_4$, p. 119 | IV |
| Angel Band | $EM_2$, p. 96 | II |
| Animal Fair | $EM_2$, (p. 16) | II |
| A Ram Sam Sam | $SB_3$, p. 13 | III |
| Are You Sleeping? (Frère Jacques) | $EM_3$, p. 100 (p. 132) | III |
| A Rimble in Rondo | $EM_3$, p. 120 | III |
| Barnyard Song | $EM_2$, p. 60 (p. 4) | II, III |
| Bell Horses | Choksy, p. 150 | I, II |
| Bells in the Steeple | Choksy, p. 154 | II |
| Bingo | $EM_1$, p. 62 (T.E.) | III |
| Bow Wow Wow | 150 F.S., p. 18 | II |
| Brother Noah | $SB_2$, p. 163 | II |
| Call John the Boatman | $EM_4$, p. 51 | IV |
| Canoe Song | $EM_3$, p. 33 | III, IV |
| The Caravan | $EM_4$, p. 58 | IV |
| Circle Around | $EM_2$, p. 32 (p. 25) | II |
| Clap Your Hands | Choksy, p. 148 | I |
| The Clock | Choksy, p. 150 | I |
| Closet Key | Choksy, p. 154 | I |
| Come Boating With Me | $EM_3$, p. 57 (p. 27) | III, IV |
| Come to the Land | $EM_6$, p. 18 | VI |
| Cotton-Eye Joe | $SB_2$, p. 213 and Choksy, p. 166 | II, III, IV |
| The Crested Hen | $EM_4$, p. 75 | IV |
| The Cuckoo and the Donkey | $EM_3$, (p. 150) | III |
| Dance Josey | 150 F.S., p. 51 | II |
| Deaf Woman's Courtship | $EM_3$, p. 7 (p. 68) | III |
| Die Meistersinger Overture: Wagner | $SB_6$, p. 59 | VI |
| Down By the Station | $EM_2$, p. 7 (p. 128) | II |
| Down Came a Lady | 150 F.S., p. 17 | II |
| Down the River | $EM_3$, p. 24 (p. 118) | III |
| Elephants and Kitty-Cats | $MM_1$, p. 128 | I |
| Ezekiel Saw the Wheel | More Partner Songs, p. 25 | III |
| Fiddle-dee-dee | $EM_2$, (p. 8) | IV |
| Fiesta Day | $MM_4$, p. 10 | IV |
| Follow Me | $EM_4$, p. 162 | IV |
| Follow the Drinkin' Gourd | $EM_5$, p. 84 | V |
| For Health and Strength | $EM_3$, p. 63 (p. 5) and $MM_3$, p. 142 | III, IV |
| Four in a Boat | $MM_3$, p. 162 | III |
| Frère Jacques | $EM_3$, p. 100 (p. 132) | I, III, IV, VI |
| Fugue in G: Buxtehude | $SB_6$, p. 249 | VI |
| Ghost of Tom | $EM_6$, p. 202 | VI |
| Ging Gong Gooli | $SB_4$, p. 158 | IV |
| Go Tell Aunt Rhody | 150 F.S., p. 67 | III |
| Go to Sleep | $EM_1$, p. 138 (T.E.) and $MM_2$, p. 36 | I, II |
| Grand Old Duke of York | $EM_2$ | II |
| Grandma Grunts | 150 F.S., p. 7 | II |
| Gustaf's Skoal | $EM_4$, p. 75 | IV |

| Song Title | Reference Book and Page Number | Applicable Level(s) |
|---|---|---|
| Had a Little Rooster | EM$_1$, p. 107 (T.E.) | II |
| Hahvah Nahgeelah | SB$_6$, p. 243 | VI |
| The Hammer Song | SB$_5$, p. 87 | V |
| The Happy Plowman | EM$_4$, p. 56 | IV |
| Harvest Song | EM$_3$, p. 61 (p. 62) | III |
| Have You Seen My Honey Bears? | EM$_1$, p. 102 (T.E.) | I |
| "Hear the Blackbirds Sing" from **Bicinia Hungarica** | 22 Two-Part Exercises | VI |
| Hey Betty Martin | EM$_1$, p. 7 (T.E.) | I |
| Hill an' Gully | SB$_3$, p. 121 | III |
| Hold On | SB$_4$, p. 81 | IV |
| Holla-Hi! Holla-Ho! | EM$_4$, p. 22 | III |
| Hop Old Squirrel | SB$_2$, p. 118 | II |
| Hot Cross Buns | EM$_1$, p. 176 (p. 38) and 150 F.S., p. 1 | II, IV |
| Hush Little Baby | EM$_1$, p. 110 (T.E.) | I |
| Ida Red | 150 F.S., p. 20 | II |
| I'm Gonna Sing | SB$_1$, p. 31 | III |
| Indian Lullaby | MM$_2$, p. 125 | II |
| It's A Small World | EM$_4$, p. 24 | IV |
| It's Raining | EM$_1$, p. 139 (p. 22) | I |
| Jim Along Josie | 150 F.S., p. 31 | II |
| Jimmie Crack Corn | SB$_2$, p. 14 | II |
| Jingle at the Windows | EM$_2$, p. 30 (p. 39) | II |
| Jingle, Jangle, Jingle | EM$_5$, p. 146 | V |
| The John B. Sails | SB$_6$, p. 42 | VI |
| Johnny Has Gone for a Soldier | EM$_6$, p. 38 | VI |
| Kookaburra | EM[illegible], p. 11 | III |
| Kum Ba Yah | EM$_4$, p. 34 | III, IV |
| La Cloche | EM$_3$, (p. 36) | III |
| Land of the Silver Birch | EM$_3$, p. 35 | III, IV |
| Lavender's Blue | EM$_2$, p. 74 | II |
| Listening Erb: The Seventh Trumpet | SB$_5$, p. 98 | V |
| Little Bird on My Window | MM$_2$, p. 126 | II |
| Little Cabin in the Wood | EM$_1$, p. 71 (T.E.) | I |
| Little David, Play on Your Harp | SB$_3$, p. 60; EM$_5$, p. 125; and MM$_4$, p. 64 | III |

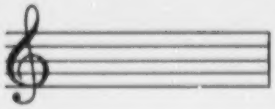
| Song Title | Reference Book and Page Number | Applicable Level(s) |
|---|---|---|
| Little Dove | MM$_3$, p. 27 | III |
| Little Sir Echo | MM$_2$, p. 50 | I |
| Lone Star Trail | EM$_2$, p. 36 (p. 30) | II |
| Liza Jane | 150 F.S., p. 45 | III |
| Mama Buy Me a China Doll | 150 F.S., p. 21 | II |
| Marching | Choksy, p. 153 | I |
| Marching to Pretoria | EM$_4$, p. 132 | IV |
| Marianina | EM$_5$, p. 54 | V |
| Mary Ann | EM$_5$, p. 190 | V |
| Mary Had a Baby | SB$_2$, p. 144 and EM$_2$, p. 88 | II |
| Me and My Brother, Oliver Lee | SB$_4$, p. 131 | IV |
| Michael Row the Boat Ashore | EM$_3$, p. 16 (p. 91) | III |
| Minka | EM$_6$, p. 96 | VI |
| Morning Bells | MM$_1$, p. 92 | I |
| Morning is Come | SB$_2$, p. 75 | II |
| My Little Red Drum | MM$_1$, p. 13 | I, II |
| Oh, How Lovely is the Evening | Choksy, p. 171 | III |
| Old Abram Brown | MM$_6$, p. 68 | VI |
| Old Farmer John | EM$_5$, (p. 164) | V |
| Old Joe Clark | SB$_3$, p. 5 and MM$_1$, p. 134 | III |
| Old Texas | EM$_4$, (p. 8) | III |
| Oh Mama, Hurry | EM$_1$, p. 104 (T.E.) | I |
| Pawpaw Patch | EM$_2$, p. 51 (p. 32) | I, II |
| Pay Me My Money Down | SB$_4$, p. 9 | IV |
| The Peddler | EM$_6$, p. 94 | VI |
| Piano Concerto No. 1: Beethoven | SB$_6$, p. 153 | VI |
| Piano Quintet in A | EM$_6$, p. 93 | VI |
| Polly Wolly Doodle | SB$_3$, p. 211 and EM$_4$, p. 6 | III |
| Poor Bird | EM$_1$, p. 96 (T.E.) | I |
| Pop Goes the Weasel | EM$_2$, (p. 28) | II |
| Rain Dance Song | MM$_3$, p. 15 | III |
| Rain, Rain, Go Away | SB$_5$, p. 92 | V |
| The Riddle Song | EM$_4$, p. 97 | V |
| Riding Together | EM$_5$, p. 53 | V |
| Rocky Mountain | 150 F.S., p. 19 | II |
| Sakura | SB$_5$, p. 80 | V |
| Sandy Land | EM$_3$, p. 30 (p. 32) | III |
| Sarasponda | EM$_3$, p. 19 (p. 97) | III |

| Song Title | Reference Book and Page Number | Applicable Level(s) |
|---|---|---|
| Scarborough Fair | SB$_5$, p. 117 | V |
| Scotland's Burning | EM$_2$, p. 28 (p. 38) | II, IV |
| A Scottish Lullaby | SB$_4$, p. 120 | IV |
| Shalom, Chaverim | EM$_5$, p. 66 | V |
| Shenandoah | EM$_5$, p. 44 | V |
| Shoo, Fly | SB$_2$, p. 51 | II |
| Skye Boat Song | MM$_4$, p. 162 | IV |
| Skip to My Lou | EM$_2$, p. 62 (p. 10) | II |
| So Long | EM$_5$, p. 138 | V |
| Somebody's Knocking at Your Door | EM$_5$, p. 90 | V |
| Song of the Desert | MM$_6$, p. 42 | VI |
| Song of the Pioneers | MM$_4$, p. 30 | IV |
| Songs Around the World | SB$_6$, p. 303 | VI |
| Step in Time | MM$_3$, p. 76 | III |
| Stodola Pumpa | EM$_4$, p. 176 | IV |
| Streets of Laredo | SB$_5$, p. 179 | V |
| Stretching Song | EM$_1$, p. 3 (T.E.) | I |
| Suite No. 5 — "The Harmonious Blacksmith" | SB$_6$, p. 137 | VI |
| Sur le Pont d'Avignon | EM$_3$, p. 149 (p. 23) and MM$_1$, p. 140 | I |
| Sweet Potatoes | EM$_5$, p. 98 | V |
| Taffy | EM$_1$, p. 158 (p. 32) | III |
| Talkin' Blues | EM$_6$, p. 174 | VI |

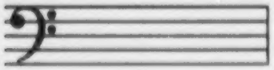
| Song Title | Reference Book and Page Number | Applicable Level(s) |
|---|---|---|
| There's a Little Wheel A-Turnin' | EM$_3$, p. 109 (p. 146) | III |
| This Land is Your Land | SB$_3$, p. 220 and EM$_5$, p. 2 | IV, V |
| This Train | EM$_4$, p. 131 | IV |
| Three Blind Mice | EM$_3$, (p. 133) | III |
| Three Pirates | EM$_2$, p. 144 (p. 58) | II |
| 3 Times Through the Blues and More | SB$_6$, p. 236 | VI |
| Tidy-O | Choksy, p. 154 | III |
| Trail to Mexico | EM$_3$, p. 94 | III |
| Trumpet Concerto, Mov. 3: Haydn | SB$_6$, p. 59 | VI |
| Tutu Maramba | MM$_6$, p. 66 | VI |
| Up on the Housetop | EM$_1$, p. 76 (T.E.) | I |
| Waterbound | SB$_3$, p. 221 | III |
| Water Come A Me Eye | EM$_6$, p. 158 | VI |
| Wayfaring Stranger | Choksy, p. 185 | IV |
| We Sing of Golden Mornings | EM$_4$, p. 26 | IV |
| When the Saints Go Marching In | SB$_4$, p. 56 and EM$_5$, p. 94 | IV, VI |
| Where Is John? | EM$_4$, p. 50 | IV |
| Who's That Tapping at My Window? | EM$_1$, p. 57 | II |
| William Tell Overture: Rossini | EM$_6$, p. 25 | VI |
| The Wise Old Owl | EM$_3$, p. 103 (p. 134) | III |
| The Yodlers' Carol | EM$_4$, p. 190 | IV |

## APPENDIX B

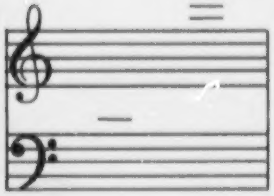
### MUSICAL SYMBOLS



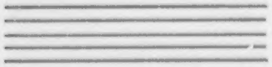
G clef or treble clef



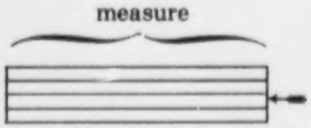
F clef or bass clef



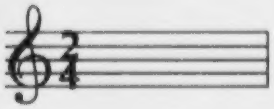
grand staff and
ledger lines



staff



bar lines



time signature

♯ — sharp

♭ — flat

♮ — natural

𝅗𝅥 — 120 -- rate of 120 pulses per minute

𝄐 — fermata

*f* — forte: loud

*mf* — mezzoforte: medium loud

*ff* — fortissimo: very loud

*p* — piano: soft

*mp* — mezzo piano: medium soft

*pp* — pianissimo: very soft

*sfz* — sforzando: perform with sudden emphasis

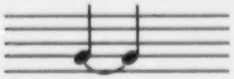
< — crescendo: gradual increase in loudness

> — decrescendo: gradual decrease in loudness

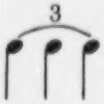
< > — louder, then softer

∧ - > — accent: more than usual stress

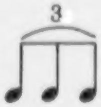
♩̇ — staccato: mark over a note — sing or play in a detached style

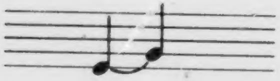


— tie: sustain as long as the value of
the two notes added together

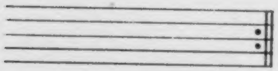


— triplet

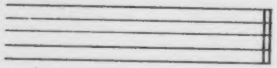




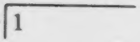
— slur



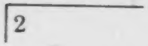
— repeat sign



— double bar



— first ending: sing or play these notes the first time through, but when repeating, omit this part and go to the second ending (i.e., 2 )



— second ending

𝄵 — alla breve or $\frac{2}{2}$ meter

𝄴 — common meter or $\frac{4}{4}$ meter

𝅝 — whole note

𝅗𝅥 — half note

♩ — quarter note

♪ — eighth note

𝅘𝅥𝅯 — sixteenth note

𝄻 — whole note rest

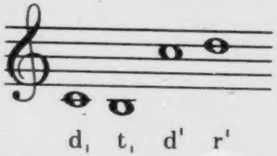
𝄼 — half note rest

𝄽 — quarter note rest

𝄾 — eighth note rest

𝄿 — sixteenth note rest

⌒ — phrase



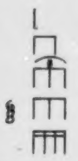
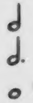
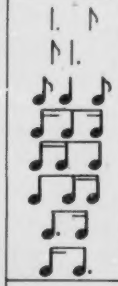
— prime mark — tone which the letter represents is sounded an octave higher or lower

♩. — a dot placed beside a note lengthens the note by one-half its value

## COMPARATIVE TIME NAMES AND PHONETICS

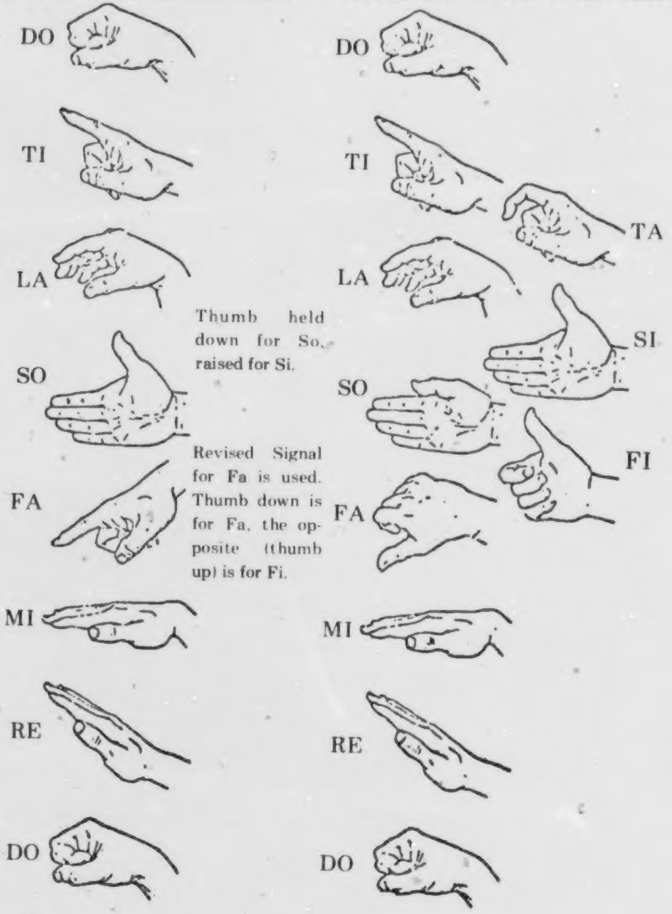
**BEST COPY AVAILABLE**

Note: The basic phonetic sounds are to be found in the first section and are not repeated throughout except where needed for clarification.

| | CURWEN | HUNGARIAN | M. Helen RICHARDS |
|---|---|---|---|
|  | TAA *(tah)* | ta *(tah)* | ta *(tah)* |
| | Taa Tai *(tah-tay)* | ti-ti *(tee-tee)* | ti-ti *(tee-tee)* |
| | taa tai tee *(tah tay tee)* | tri-o-la *(tree-oh-lah)* | tri-ple ti *(tri-ple tee)* |
| | taa tai tee *(tah tay tee)* | ti-ti-ti *(tee-tee-tee)* | ti-ti-ti *(tee-tee-tee)* |
| | ta fa te fe *(tah fah teh feh)* | ti-ri ti-ri *(tee-ree tee-ree)* | ti-di ti-di *(tee-dee tee-dee)* |
|  | TAA-AA *(tah - ah)* | ta-a *(tah-ah)* | ta-a *(tah-ah)* |
| | TAA-AA-AA | ta-a-a | ta-a-a |
| | TAA-AA-AA-AA | ta-a-a-a | ta-a-a-a |
|  | TAA-aa Tai | ta-a ti | ta-a ti |
| | Taa-TAA-ai *(tah Tah-eee)* | ti ta-a *(tee tah-ah)* | ti ta-i *(tee tah-ee)* |
| | Taa TAA Tai *(tah Tah-tay)* | syn-co-pa *(sin-ko-pah)* | syn-co-pa *(sin-ko-pah)* |
| | Taa TAA Tai | ti-ta ti | ti-ta ti |
| | ta fa Tai | ti-ri ti | ti-di ti |
| | Taa te fe | ti ti-ri | ti ti-di |
| | Taa-a fe | tím-ri *(teem-ree)* | tí-di *(tee-dee)* |
| | ta-fay | ti-rím *(tee-reem)* | ti-dí *(tee-dee)* |
| | **Note:** Initially, the "rest" is verbalized strongly, particularly the 'quarter' rest ( 𝄽 ). Once the idea is established, *feel* the rest physically and mentally. | | |
| 𝄽 | SAA *(sah)*. | "ss" or "szun" *(soonj)* | "whist" *(like a 'whistle')* |
| 𝄾 | saa *(sah)* | "s" *(very short)* | "s" *(very short)* |
| 𝄼 | SAA-AA | szü-un | |
| 𝄻 | SAA-AA-AA-AA | szü-ü-ü-ün | |

### *Hand Signal Chart*

ORIGINAL CURWEN SIGNALS — SIGHT AND SOUND – REVISED



Thumb held down for So, raised for Si.

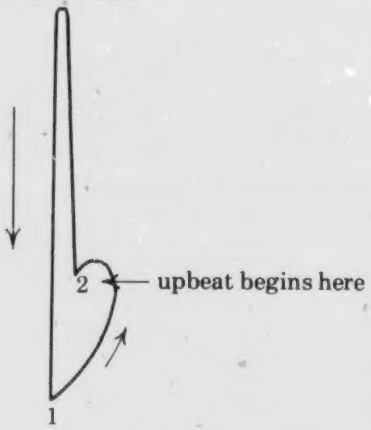
Revised Signal for Fa is used. Thumb down is for Fa, the opposite (thumb up) is for Fi.

## BASIC CONDUCTING PATTERNS

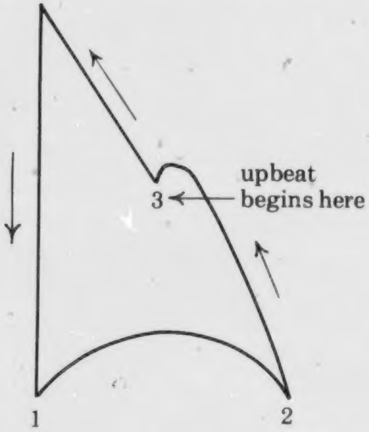
1. The preparatory beat for a song or piece of music that begins on a strong beat (a full measure) is the upbeat.

2. The preparatory beat for a song beginning on the upbeat (anacrusis) is the beat before it. In $\frac{4}{4}$ time this is beat 3, in $\frac{3}{4}$ time this is beat 2, and in $\frac{2}{2}$ time, this is beat 1.

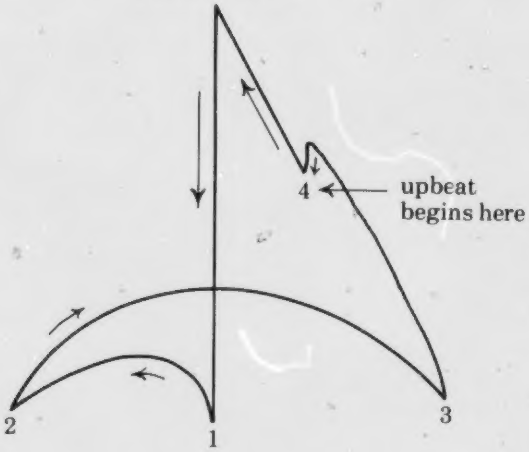
**TWO PULSE**


2
upbeat begins here
1

**THREE PULSE**


upbeat
begins here
3
1
2

**FOUR PULSE**

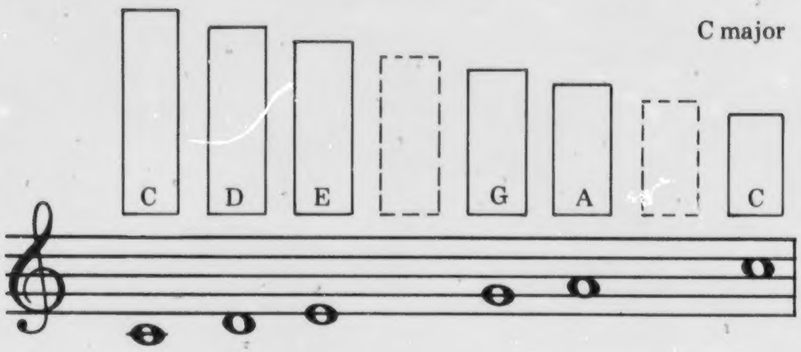

4
upbeat
begins here
2
1
3

APPENDIX D

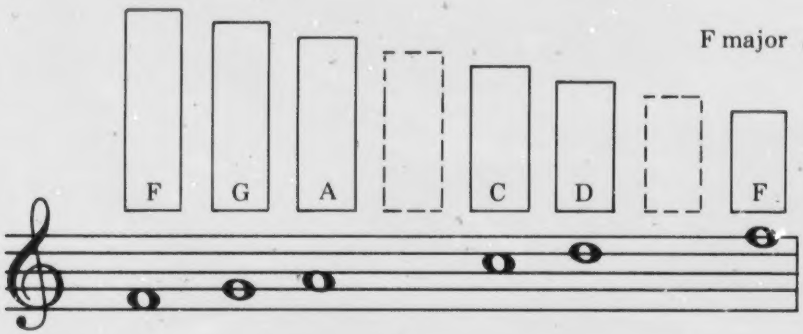
## PENTATONIC SCALES

### Major Pentatonic Scales

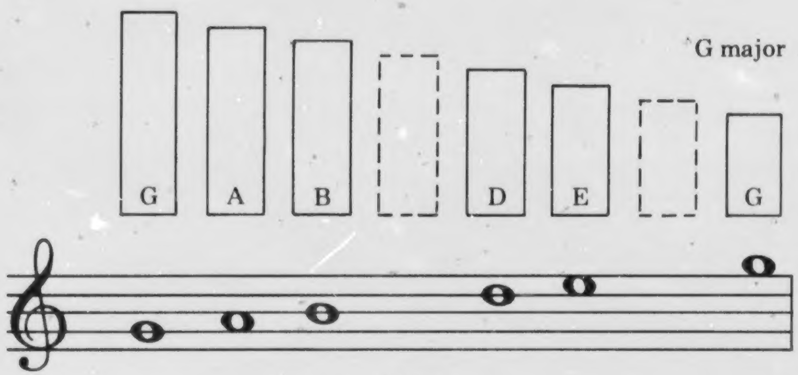
C major



F major

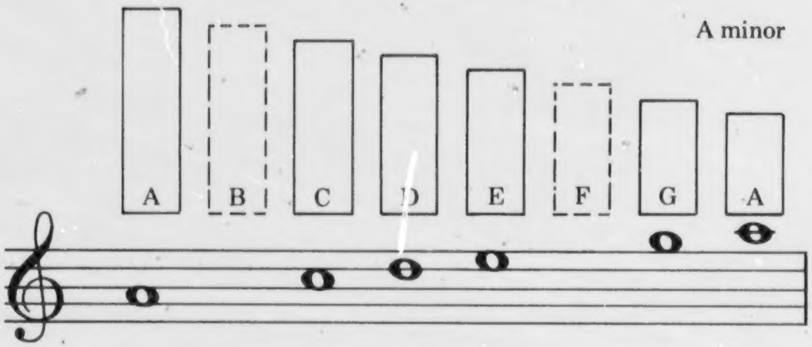


G major

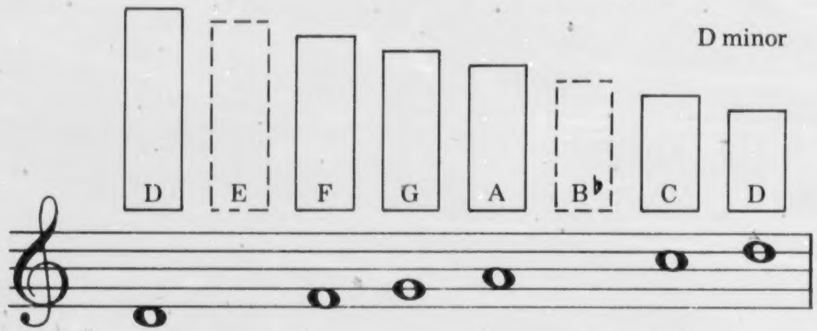


### Relative Minor Pentatonic

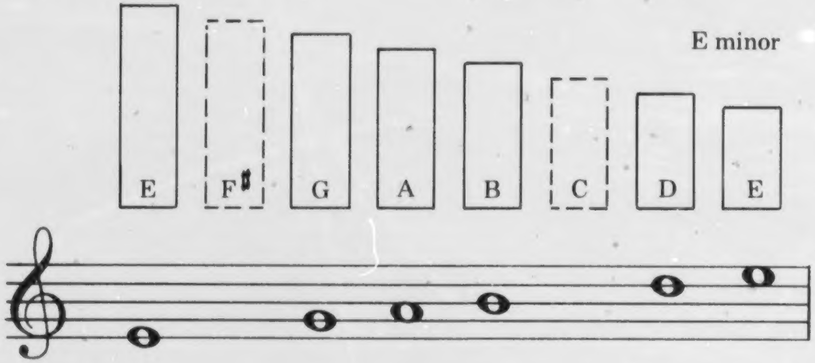
A minor



D minor



E minor



250

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## MATERIALS AND EQUIPMENT

Effective teaching for the child's best musical growth can be achieved only if materials and essential equipment are provided.

Materials and equipment will aid greatly in achieving the objectives of the music program and it is expected that these materials and equipment will be of good quality. An adequate budget needs to be provided for the maintenance, repair, and eventual replacement of materials and equipment.

Each room in the elementary school where music instruction takes place should have convenient access to:

1. a good quality piano — tuned at least twice a year
2. good sound reproduction equipment — record player, tape-recorder, microphone
3. copies of the texts, accompanying teachers' manuals and records
4. a variety of supplementary materials — music books, recordings, scores, filmstrips, transparencies, charts, and materials for professional growth of the teacher
5. radio with good tone for classroom use
6. television
7. overhead projector
8. 16 mm film projector
9. filmstrip projector
10. screen
11. metronome
12. tuning device — tuning fork or other device
13. music stands
14. permanent chalkboard
15. staff liner
16. instruments:
    a) Untuned Percussion:
        fluted and non-fluted rhythm sticks (1 pair for each student)
        6 sets of wrist or hand-held jingle bells
        6 jingle clogs
        3 sets of sandpaper blocks
        1 bongo drum (tuneable)
        1 pair castanets
        1 pair claves
        1 pair cymbals (10")
        1 pair finger cymbals (2")
        1 pair maracas
        1 tambourine (tuneable, 10")
        2 wood blocks (2 tone)
        2 triangles (8")
        4 hand drums (tambour)
        1 guiro
        1 pair timpani
    b) Tuned Percussion:
        Basic set: 1 soprano glockenspiel (chromatic)
        1 soprano xylophone (diatonic)
        1 alto glockenspiel (chromatic)
        1 alto xylophone (diatonic)
    c) Other Instruments:
        1 autoharp — 15 bar
        classroom set of recorders
        2 sets of melody bells or resonator bells
        1 cow bell
        1 gong
        (guitars)
        (ukuleles)

For more intensive work, the following could be added:

alto metallophone
bass xylophone

plus additional instruments of the above to make up the desired number. (Keep in mind that a number of xylophones are needed to balance the sound of a metal-bar instrument.)

# VII Resource Materials

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# A. RECOMMENDED TEXTS

**Exploring Music Series**. Holt, Rinehart and Winston Inc., Toronto, Ontario, 1975.

**Silver Burdett Music Series**. GLC Publishers Limited, Agincourt, Ontario, 1978.

Choksy, Lois. **The Kodaly Method — Comprehensive Music Education From Infant to Adult**. Scarborough, Ontario, Prentice-Hall of Canada Ltd., 1974, 221 p.

Erdei, Peter and Komlos, Katalin. **150 American Folk Songs to Sing, Read and Play**. Willowdale, Ontario, Boosey and Hawkes (Canada) Ltd., 1974, 117 p.

# B. SUPPLEMENTARY MATERIALS

Note: Because of frequent price fluctuations, prices have not been included in this list of supplementary materials. Please consult the current publishers catalogues for this detail. Also, because of their continuing value, some of the references have been included here even though they are older books which are no longer in print. A number of these are available in the Department of Education Library, however.

**Song Materials**

Bacon, Denise. **46 Two-Part American Folk Songs.** Wellesley, Massachusetts, Kodaly Musical Training Institute Inc., 1973. 61 p.

An attempt to begin with North American materials what Kodaly did with Hungarian folk songs.

Beckman, Frederick. **Partner Songs**, 1958, 91 p., and **More Partner Songs**, 1962, 89 p. Boston, Massachusetts, Ginn and Company.

A collection of well-known melodies uniquely arranged to sing in pairs; particularly suitable for use in assembly, community and recreational singing.

Brocklehurst, Brian. **Pentatonic Song Book.** London, England, Schott and Company Limited, 1968. 86 p.

Sixty-seven songs from many nations: the pieces have been selected with particular care for their intrinsic musical quality.

Erdei, Peter and Komlos, Katalin. **150 American Folk Songs to Sing, Read and Play.** Willowdale, Ontario, Boosey and Hawkes (Canada) Limited, 1974. 117 p.

A collection of folk songs to supplement the Kodaly progression of vocal training; there is an index of each song, listing syllables, ranges, meters and games.

Gelineau, R. Phyllis. **Songs in Action.** Scarborough, Ontario, McGraw, 1974. 308 p.

Elementary classroom instruction with finger plays, dramatization, choral and movement.

Kenny, Maureen. **Circle Round the Zero.** New Bedford, Massachusetts, Waterloo Music Company, 1974. 73 p.

Play chants and singing games for elementary grades; instructions given for each chant and game.

Kersey, Robert. **Just Five — A Collection of Pentatonic Songs.** Melville, New York, Belvin Mills, 1972. 76 p.

Eighty-four pentatonic songs — unaccompanied.

**Sample Gifts, Resource Book: Songs, Rhymes and Games.** (Books I and II.) Available from: Ms. Helen Wyzga, 52 Lincoln Avenue South, Hadley, Montana, 01075, U.S.A.

Simpson, Betty and Simpson, Cecil. **I Wonder What I'll Be.** Delaware, Pennsylvania, Shawnee Press Inc., 1973. 32 p.

Contains songs, worksheets and activities about careers. Good for early primary.

Winn, Marie. **The Fireside Book of Children's Songs.** Richmond Hill, Ontario, Simon and Schuster of Canada Limited, 1966. 192 p.

Winn, Marie and Miller, Allan. **The Fireside Book of Fun and Games Songs.** Richmond Hill, Ontario, Simon and Schuster of Canada Limited, 1974. 222 p.

Winn, Marie and Miller, Allan. **The Fireside Song Book of Birds and Beasties.** Richmond Hill, Ontario, Simon and Schuster of Canada Limited, 1972. 223 p.

A great variety of delightful songs about animals.

Wright, Don. **Pre-teen Song Settings.** Toronto, Ontario, Gordon V. Thompson Limited. 64 p.

A collection of 2- and 3-part songs for grades 5, 6 and 7 in preparation for the changing voice.

**Ethnic Materials**

Cockshott, Gerald. **French Folk Songs and Carols.** London, England. Novello and Company Limited. 57 p.

A collection of Novello songs under one cover with both English and French words.

Graham, Robert. **Five Christmas Songs from Japan.** Dallas, Texas, Chorister Guild, 1971. 23 p.

Christmas songs for children's choir and Orff instruments; texts written by students.

Neuhäuser, Meinolf. **Bunte Zaubernoten.** Verlag Moritz Diesterweg, Frankfurt am Main, Berlin-München, Germany, 1965. 132 p.

A collection of German songs written in German with color coded music notation and suggested Orff accompaniments for each song. Also includes the teaching of recorder.

Supplementary song materials in Ukrainian, Icelandic and German available from the Program Development Secretariat, Room 404, Department of Education, Winnipeg, Manitoba, 1976.

1. Ukrainian Folksongs — to accompany the Shevchenko Kit
2. Ukrainian Action Songs by Christine Krucko
3. Ukrainian Songs by T. Boyamsky
4. Icelandic Songs — by G. Jördundsdottir
5. German Songs (Kinder lernen Deutsch) by Regina Rempel

Collections of ethnic songs in various languages designed for elementary or junior high language programs. All of the above song collections are available free of charge.

**Canadian Materials**

Bradley, Ian L. **Canadian Music for Schools: A Collection of Songs and Listening Materials.** Oakville, Ontario, Leslie Music Supply, 1974. 151 p.

Songs by Canadian composer and traditional Canadian folk songs, from simple to difficult, mostly unison songs; include suggestions for listening activities, a good bibliography and discography.

Cass-Beggs, Barbara, comp. **Folksongs of Saskatchewan.** (Record) Folkways, 1962.

Folk songs of all Saskatchewan origin. Suitable for classes in Canadian history and individual enjoyment.

Evans, Robert, comp. **Song to a Seagull: A Book of Canadian Songs and Poems.** Toronto, Ontario, Ryerson, 1970. 104 p.

A combination of traditional and contemporary music by well-known poets, e.g., Leonard Cohen, E. J. Pratt, Margaret Atwood; songs by Marius Barbeau, Ian Tyson, Joni Mitchell, and Gordon Lightfoot. Includes notes, biography, discography, and bibliography.

Fowke, Edith (ed.) **Canadian Vibrations.** Toronto, Ontario, Macmillan Publishing Company, 1972. 154 p.

A bilingual collection of traditional folk songs, such as "Saskatchewan" and "Les raftsman", and modern ballads by Gilles Vigneault, Ian Tyson, Gordon Lightfoot, and Joni Mitchell; includes guitar chords.

Fowke, Edith (ed.) **Lumbering Songs from the Ontario Shanties.** (Record)

Authentic traditional singers perform folk songs; descriptive notes by Edith Fowke.

Fowke, Edith. **Sally Go Round the Sun.** Toronto, Ontario, McClelland and Stewart, 1969. 160 p.

A beautifully illustrated collection of 300 songs, rhymes, and games of Canadian children; includes games instructions, excellent bibliography and a record of children singing songs and playing games.

Fowke, Edith Fulton and Johnston, Richard. **Chansons de Québec.** (6th edition) Waterloo, Ontario, Waterloo Music Company, 1973.

Forty-four songs and music in French and English describing French Canadian history and society.

Fowke, Edith Fulton and Mills, Alan. **Canada's Story in Song.** Toronto, Ontario, Gage Publishing, 1965. 230 p.

Historical songs, songs of the sea, rivers and woods, and the West, party songs all annotated skillfully by Fowke; includes choral arrangements, bibliography and discography, and a list of films and filmstrips.

Supplemented by: **Canada's Story in Song**, sung by Alan Mills. (Record) Folkways.

Words and notes by Edith Fowke are on the insert.

Hofman, Charles. **Drum Dance: Legends, Ceremonies, Dances and Songs of the Eskimos.** Agincourt, Ontario, Gage Publishing, 1974.

A well-illustrated collection of songs, myths and fables of the Eskimo, plus an article on a modern Eskimo folksinger.

**Indian Music of the Canadian Plains.** (Record) Folkways, 1966.

Recorded by Ken Peacock for National Museum of Canada. An excellent introduction to native music, with notes by Peacock.

**Maple Sugar, Songs of Early Canada.** (2 records) Spring Water Productions, 1973.

A recording of 30 selections on four aspects: people, politics, the land and "down East" from Klondike to Twillingate, and history through three centuries. Performed by the University of Guelph folk choir, Harry Hibbs, Stompin' Tom Connors, fiddler Eleanor Morehead and her Country Congo at a live performance at a Canadian folk music festival and recording session; clear program notes and references to related materials, plus a map locating each song's origin.

O'Donnell, John C. and Williams, J. M. **The Men of the Deeps.** (Record and Book) Waterloo, Ontario, Waterloo Music Company, 1975.

A recording of coal mining songs by a Cape Breton Miners' chorus; the book contains melody lines and guitar chords as well as texts of songs, poems, ballad stories, historical notes, photographs and illustrations.

**Old Time Fiddle Tunes.** (Record) Folkways, 1960.

Program notes by Alan Mills introduce the music played by Jean Carignan and others.

**Songs of French Canada.** (Record) Folkways.

Traditional authentic French Canadian songs and dance tunes by traditional singers; notes and words included, plus an introduction by Marius Barbeau.

**Songs from the Outposts of Newfoundland.** (Record) Folkways.

Versions of traditional folk songs and Newfoundland songs by traditional singers; words and descriptive notes included.

**The Travellers Sing for Kids.** (Record) Caedmon (distributed by Heath).

A children's record that is authentically Canadian in content and accent.

### Instrumental Materials

Bissell, Keith. **Singing and Playing.** Waterloo, Ontario, Waterloo Music Company Limited, 1968. 19 p.

Sixteen short songs for voice and percussion for primary grades.

Bissell, Keith. **Let's Sing and Play.** Book I, 1973, 93 p. and Book II (Primary Grades), 1975, 79 p. Waterloo, Ontario, Waterloo Music Company Ltd.

Songs for voice with percussion accompaniment.

Callahan, Sister Mary James Louis. **Melody Midgets — Music for Rhythm Band.** Freeport, New York, Activity Records, 1962.

A manual and picture-number score accompanied by a long playing recording of familiar music; for primary grades.

Dickson and Baggs. **Waterloo Rhythm Band Book.** Waterloo, Ontario, Waterloo Music Company Limited, 1975. 24 p.

Nineteen musical selections chosen for nursery rhymes, folk tunes and the classics and scored for rhythm band with piano accompaniment.

Doane, J. Chalmers. **Classroom Ukulele Method.** Waterloo, Ontario, Waterloo Music Company Limited, 1971. 65 p.

Thirty lessons designed to cover basic concepts of theory, ear training, writing music, scales, strumming and finger picking.

Doane, J. Chalmers. **Ukulele Encore Songbook.** Waterloo, Ontario, Waterloo Music Company Limited, 1975. 64 p.

Provides a wide variety of song, instrumental and instrument/vocal material; this is a follow-up to **Classroom Ukulele Method.**

Duschenes, Mario. **Easy Duets for Soprano and Alto Recorder.** Berandol Music Limited, 1969. 16 p.

Twenty-nine French and English songs.

Frazee, Jane and Steen, Arvida. **A Baker's Dozen.** Schmitt, Hall and McCreary Publishing Company, 1974. 32 p.

Song collection which encourages improvisation using voices, recorders, Orff instruments; lesson plan guides are included.

Hall, Doreen. **Music for Children.** Schott and Company Limited.
Vol. I Pentatonic: #4470, 1956. 95 p.
Vol. II major: Drone Bass-Triads — #4866, 1960. 48 p.
Vol. III major: Dominant and Subdominant — Triads — #4867, 1960. 40 p.
Vol. IV major: Drone Bass — Triads — #4686, 1961. 40 p.
Vol. V minor: Dominant and Subdominant — Triads — #10920, 1961. 39 p.

A complete series of Orff-Schulwerk pieces for Orff ensemble.

Nichols, Elizabeth. **Orff Instrument Source Book for Making Music Your Own — Volumes I and II.** Agincourt, Ontario, GLC Publishers Limited, 1970 (I), 120 p.; 1971 (II), 121 p.

Arrangements based on folk songs for vocal and instrument (Orff) ensembles.

Milgrom, Muriel. **Easy Folk Songs for Recorder Trio.** Don Mills, Ontario, BMI Canada Limited, 1969. 26 p.

A collection of 13 folk songs arranged for soprano I and II or alto and tenor.

Nash, Grace. **Music with Children Series.** Series I-IV. Waterloo, Ontario, Waterloo Music Company, Ltd.

Songs with ostinato accompaniments, rhythmic and speech ensembles. See Waterloo Music Catalogue for additional information.

Wuytack, J. **Cantare et Sonare.** Paris, France, Editions Musicales Alphonse Leduc, 1969. 28 p.

Thirteen French songs for voice, recorders, Orff instruments, texts, dance instructions.

Wuytack and Aaron. **"Joy": Play, Sing, Dance.** Paris, France, Editions Musicales Alphonse Leduc, 1972. 71 p.

Singing games for voice, recorders, Orff instruments, texts, dance instructions, diagrams and sources.

### Teacher Reference

Apel, Willi and Daniel, Ralph T. **Harvard Brief Dictionary of Music.**

Cambridge, Massachusetts, Harvard University Press, 1960. 341 p.

A dictionary of basic music.

Aronoff, Frances. **Music and Young Children**. Toronto, Ontario, Holt, Rinehart and Winston, Inc., 1969. 192 p.

A methodology text for early childhood with an emphasis on movement and improvisation.

Bergethon and Boardman. **Musical Growth in the Elementary School.** (3rd edition). Toronto, Ontario, Holt, Rinehart and Winston, Inc., 1975. 281 p.

Method text for classroom teachers using song material from the **Exploring Music** series.

Birkenshaw, Lois. **Music For Fun, Music for Learning**. (2nd edition). Toronto, Ontario, Holt, Rinehart and Winston, Inc., 1977. 243 p.

Lessons progress from relaxation and breathing to rhythm games and exercises, then to listening skills, singing, poetry, accompaniment, notation and creativity.

Burakoff, Sonya and Burakoff, Gerald. **The Beginner's Method for Soprano and Alto Recorder**. New York, New York, Hargail Music Inc., 1965.

Written to be used in group work for soprano and alto recorders; chords included for all melodies in order to facilitate accompaniment on piano, guitar, autoharp, or other chordal instruments.

Choksy, Lois. **The Kodaly Method — Comprehensive Music Education from Infant to Adult**. Scarborough, Ontario, Prentice-Hall of Canada Limited, 1974. 221 p.

An explanation of the Kodaly method as it can be applied in North America; lesson planning and helps are included.

**Creative Music Education**. Toronto, Ontario, Schirmer Books, Macmillan of Canada Limited, 1976. Combines R. Murray Schafer's: **The Composer in the Classroom; Ear Cleaning; The New Sound Scope; When Words Sing**.

Suggestions for developing sound awareness and exploring contemporary techniques.

England, Paul. **Favorite Operas by Italian and French Composers.** New York, New York, Dover Publications, 1973. 313 p.

A summary of the story line of Italian and French composers.

England, Paul. **Favorite Operas by German and Russian Composers**. New York, New York, Dover Publications, 1973. 288 p.

A summary of 22 of the greatest operas by German and Russian composers; also includes a summary of the origins of opera, and operatic composers.

Galloway, Margaret. **Young Canada Music**. Don Mills, Ontario, Thomas Nelson and Sons (Canada) Ltd., 1967. 89 p.

Primary activities, exercises and songs related to the ability to read music, to participate in it and to listen with discriminating appreciation.

Gelineau, R. Phyllis. **Experiences in Music**. (2nd edition). Scarborough, Ontario, McGraw-Hill Ryerson Ltd., 1976. 440 p.

Practical as a methodology text; wide selection of song materials.

Gray, Vera and Percival, Rachel. **Music, Movement and Mime for Children**. Don Mills, Ontario, Oxford University Press, 1970. 108 p.

A source book for elementary classroom teachers which includes structured lesson plans.

Hickor, Dorothy and Smith, James A. **Creative Teaching of Music in the Elementary School**. Allyn and Bacon Inc., 1974. 333 p.

Integrated arts approach to music.

Hoermann, Deanne. **Kodaly for Kindergarten**. Available from: Academic Therapy Publications, 1539 Fourth Street, P.O. Box 899, San Rafael, California, 94901, U.S.A.

Keetman, G. **Elementaria**. Toronto, Ontario, Leeds Music Company, 1970. 199 p.

Detailed methodology text based on the Orff philosophy with emphasis on movement development.

Kodaly Musical Training Institute. **Kodaly for Beginning Level — Volumes I and II**. Wellesley, Massachusetts, Kodaly Musical Training Institute, 1973.

Demonstration lessons; teaching techniques; notes on various aspects of teaching Kodaly; list of supplementary songs in "sol"/"fa" notation.

Land, Lois Rhea and Vaughan, Mary Ann. **Music for Today's Classroom**. New York, New York, Harcourt Brace Jovanovich Inc., 1973. 114 p.

Includes comprehensive glossary, appendices, bibliography and chronology of the humanities; classroom experiences.

Lewis, Aden G. **Listen, Look and Sing** (4 volumes of teacher's edition and charts). Silver Burdett Publishing Company. Chart-size books for correlation with **Making Music Your Own**. 1972.

Step-by-step instructions for the teacher on the teaching of rhythm and note reading. Only available in complete sets.

Mandell, Muriel and Wood, Robert E. **Make Your Own Musical Instruments.** New York, New York, Sterling Publishing Company Inc., 1973. 126 p.

Only available in complete set. Wide variety of instrument-making suggestions.

Marsh, Mary Val. **Explore and Discover Music**. Don Mills, Ontario, Collier-Macmillan Ltd., 1972. 202 p.

A practical reference for classroom teachers and/or music specialists; emphasis on musical creativity.

Nash, Grace. **Today With Music**. New York, New York, Alfred Publishers, 1973.

A combination of body rhythms, speech patterns, songs, instrumental accompaniments and movement.

Nye and Nye. **Music in the Elementary School**. (3rd edition). Scarborough, Ontario, Prentice-Hall of Canada Limited, 1970. 660 p.

Comprehensive methodology text with scope and sequence chart insert and learning and developmental stages clearly defined for the music specialist.

Paynter and Aston. **Sound and Silence**. Toronto, Ontario, Macmillan of Canada Ltd., 1970. 364 p.

Integrated arts; project-oriented.

Perrin et al. **The New Approach to Music — Primary Division**. Toronto, Ontario, Holt, Rinehart and Winston, Inc. 177 p.

Developed by the Ontario Institute for Studies in Education; presents sequential guides for a primary music program; regular evaluation charts are included throughout.

Szönyi, Erzsébet. **Kodaly's Principles in Practice**. Willowdale, Ontario, Boosey and Hawkes Publishing Company, 1973. 88 p.

Detailed account of Kodaly's principles.

Wheeler and Raebeck. **Orff and Kodaly Adapted for the Elementary School**. Wm. C. Brown Limited, Dubuque, Iowa, 1972. 389 p.

Includes materials relevant to Orff and Kodaly concepts.

Williams, Peter. **Making Musical Instruments.** Mills and Boon Limited, 1970. 20 p.

Laminated cards; large colorful pictures with clear instructions; also available in bound form.

Wuytack, J. **Musica Viva.** Paris, France, Editions Musicales Alphonse Leduc, 1972. 95 p.

Statement of Orff philosophy; exercises practical and sequential; for upper elementary and secondary.

**Kits**

Boardman and Andress. **Holt Individualized Music Program.** Toronto, Ontario, Holt, Rinehart and Winston, 1975.

Individualized primary music learning centre materials; activity cards, posters, cassettes included.

**Meet the Instruments.** New York, New York, Bowmar Publications.

A multi-medium program which provides the student with a fundamental knowledge of orchestral instruments; includes filmstrip and record, posters, miniature study prints.

**Music Bingo.** Trend Enterprises.

A game to acquaint youngsters with basic music symbols.

Rossi, Nick and Saladana, Jerald. **Biographies of Great Composers.** (12 titles available) New York, New York, Bowmar Publications. Set of 12 record editions or set of 12 cassette editions available.

Each kit contains a 30-minute narration, a teacher's guide, a time flow chart and two full color filmstrips.

**World Cultures.** New York, New York, Bowmar Publications. Set of 14 record editions or set of 14 cassette editions are available.

An introduction to the people of the world with emphasis on their music; each set includes a long playing record and two color filmstrips.

**Record Sets**

**Adventures in Music** (RCA) — 12 volumes

**Bowmar Orchestral Library** — 13 records

**Canadian Folk Songs: A Centennial Collection** (RCA) — 9 records

Folk songs reflecting Canada's cultural heritage beginning with Canadian variants of ancient ballads and traditional folk songs of France and the British Isles. The series continues with legendary ballads and historical songs, ballads of romantic adventures and tragedies, love songs and laments, lumber camp and voyageur songs, work songs, and sociable and social songs.

A bilingual booklet accompanies the records and provides information about each song.

# C. SOURCES OF INSTRUCTIONAL MATERIALS

**Audio-Visual Materials**

The following audio-visual materials are available from the Department of Education, 1181 Portage Avenue, Winnipeg, Manitoba R3G 0T3:

- Audio-Visual Catalogue (includes a list of kits, cassettes and records) and a list of books suitable for elementary music students for enjoyment — Education Library, Main Floor;
- filmstrips — School Film Services, Room 214A;
- radio and television program tapes — School Broadcasts, Room 214.

Note: When requesting taped copies of music programs, please send a blank tape to the School Broadcasts Branch, Room 214.

**Suppliers and Distributors of Audio-Visual Materials**

| Supplier | Canadian Distributor |
|---|---|
| Bowmar | — Thomas Nelson and Sons<br>81 Curlew Drive<br>Don Mills, Ontario M3A 2R1 |
| RCA | — Edu-Media Ltd.<br>1 Adams Street<br>P.O. Box 1240<br>Kitchener, Ontario N2G 4H1 |
| Jam Handy | — Prentice-Hall of Canada<br>1870 Birchmount Road<br>Scarborough, Ontario M1P 2J7 |
| Hap Palmer,<br>Ella Jenkins | — Kepron's 8/16 mm Ltd.<br>1151 Sanford<br>Winnipeg, Manitoba R3E 3A1 |
| Other Recorder Ensemble Material | — Berandol Music Ltd. (BMI)<br>11 St. Joseph Street<br>Toronto, Ontario M4Y 1J8 |

## Publishers and Suppliers

Activity Records,
Box 392,
(288 North Main Street),
FREEPORT, New York.

Alfred Publishers,
c/o Northwest Music Center,
623 North Broadway Avenue,
MINOT, North Dakota. 58701

Allyn and Bacon Incorporated,
c/o Macmillan Company of
Canada Limited,
70 Bond Street,
TORONTO, Ontario.
M5B 1X3

BMI Canada Limited,
11 St. Joseph Street,
TORONTO, Ontario.
M4Y 1J8

Belwin Mills,
c/o St. John's Music Store,
635 Portage Avenue,
WINNIPEG, Manitoba.
R3B 2G4

Berandol Music Limited,
11 St. Joseph Street,
TORONTO, Ontario.
M4Y 1J8

Boosey and Hawkes (Canada)
Limited,
279 Yorkland Boulevard,
WILLOWDALE, Ontario.
M2J 1S2

Bowmar,
c/o Thomas Nelson & Sons
(Canada) Limited,
81 Curlew Drive,
DON MILLS, Ontario.
M3A 2R1

Burns & MacEachern Limited,
Suite 3, 62 Railside Road,
DON MILLS, Ontario.
M3A 1A6

Cambridge University Press,
c/o Macmillan Company of
Canada Limited,
70 Bond Street,
TORONTO, Ontario.
M5B 1X3

Canadian Music Sales
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58 Advance Road,
TORONTO, Ontario.
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Chappell & Company Limited,
14 Birch Avenue,
TORONTO, Ontario.
M4V 1C9

Choristers Guild,
440 Northlake,
P.O. Box 38188,
DALLAS, Texas. 75238

Colborn's,
Box 1398,
GRAND FORKS, North Dakota.

Collier-Macmillan Canada
Limited,
1125B Leslie Street,
DON MILLS, Ontario.
M3C 2K2

Dover Publications Incorporated,
c/o General Publishing Company,
30 Lesmill Road,
DON MILLS, Ontario.
M3B 2T6

Editions Musicales — Alphonse
Leduc,
c/o Algord Music Limited,
372A Yonge Street,
TORONTO, Ontario.
M5B 1S6

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115 Nugget Avenue,
AGINCOURT, Ontario.
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Ginn and Company,
3771 Victoria Park Avenue,
SCARBOROUGH, Ontario.
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29 Birch Avenue,
TORONTO, Ontario.
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c/o Berandol Music Limited,
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TORONTO, Ontario.
M4Y 1J8

Holt, Rinehart & Winston of
Canada Limited,
55 Horner Avenue,
TORONTO, Ontario.
M8Z 4X6

Kodály Musical Training Institute
Incorporated,
525 Worcester Street,
WELLESLEY, Massachusetts. 02181

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(Continued)

McGraw-Hill Ryerson Limited,
330 Progress Avenue,
SCARBOROUGH, Ontario.
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Oxford University Press,
70 Wynford Drive,
DON MILLS, Ontario.
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Schott and Company Limited,
c/o Leeds Music Limited,
2450 Victoria Park Avenue,
WILLOWDALE, Ontario.
M2J 4A1

Thomas Nelson & Sons
(Canada) Limited,
81 Curlew Drive,
DON MILLS, Ontario.
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The College Department,
Longman Canada Limited,
55 Barber Greene Road,
DON MILLS, Ontario.
M3C 2A1

Mills and Boon Limited,
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SCARBOROUGH, Ontario.
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c/o GLC Publishers Limited,
115 Nugget Avenue,
AGINCOURT, Ontario.
M1S 3B1

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c/o Scholars' Choice Limited,
50 Ballantyne Avenue,
STRATFORD, Ontario.
N5N 6T9

Macmillan Company of Canada
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70 Bond Street,
TORONTO, Ontario.
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30 Lesmill Road,
DON MILLS, Ontario.
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30 Lesmill Road,
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3 Regina Street North,
WATERLOO, Ontario.
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Maureen Kenney,
c/o Waterloo Music Company,
3 Regina Street North,
WATERLOO, Ontario.
N2J 4A5

Novello and Company Limited,
27 Soho Square W1,
LONDON, England.

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c/o Northwest Music Center,
623 North Broadway Avenue,
MINOT, North Dakota. 58701

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